

**SACKED OLYMPUS  
BOSS TALKS TO AP**



**THE POCKET COMPACT  
THAT BEATS THE BEST**



Saturday 3 December 2011

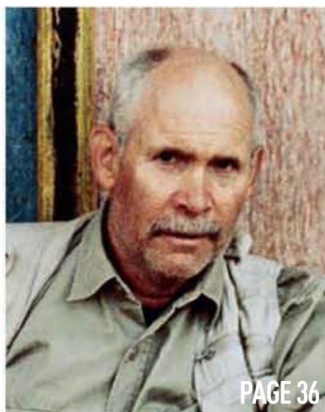
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**EXCLUSIVE**

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## STEVE McCURRY



PAGE 36

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**FULL AP  
LAB AND  
FIELD TEST**



PAGE 49



**ON TEST**

**CANON**

**POWERSHOT S100**

PAGE 65

The most amazing compact!

**DOCUMENTARY**



PAGE 21

**MAGIC MOMENTS**

Street pictures to make you smile

**TECHNIQUE**

**DIGITAL  
CROSS  
PROCESS**

Get creative  
in software

PAGE 18

**ON TEST**



**INSTANT PRINTS**

PAGE 58

Polaroid makes a digital comeback



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Lumix G3, Which?  
August 2011



Lumix G3, Digital Photo  
November 2011

\*Terms and conditions apply. £135 cashback offer applies to the GF3 camera kit when purchased with Power Zoom lens separately, other camera kit and lens cashback offers are available dependent upon the model and lens configuration purchased, see website for full details. Offer ends 31.12.11. Participating dealers only, while stocks last.

Will Cooper-Mitchell, Lumix G3, 25mm, 1/320th sec, ISO 10, ISO 200.



# Contents

**Amateur Photographer** For everyone who loves photography

**IT MUST** surely be dull as hell for bands such as The Beach Boys to tour the world singing the same songs over and over. Andrea Bocelli has an album being advertised all over the place in the run-up to Christmas in which he sings all those arias and popular highlights we've heard, and he's belted out, hundreds of times before. What a life! Imagine having to tour the world taking the same picture again and again so your adoring fans could watch the process. Even the millions who would go with such universal adulation wouldn't stop me turning to the bottle in boredom.

While, of course, we'd all love to have a picture famous enough, I do rather feel sorry for global

photo hero, Steve McCurry, having to talk about his 'Afghan Girl' picture. He took it in 1984 and it caught the attention of the world when it was published on the cover of *National Geographic* a year later – since when it has overshadowed almost everything the poor man has done.

Of course, it has made him a massive name in photography, but for so many people it defines him as a photographer. You try going back to pictures you took 27 years ago and see which ones you'd like to be known for.



**Damien Demolder**  
Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

**EXCLUSIVE INTERVIEW:** Whistleblowing ex-Olympus boss Woodford talks to AP; Mystery Canon EF lens delays; Leica issues SD card warning; Floods force Nikon and Sony price rise; Panasonic firmware upgrades

### 10 REVIEW

The latest books, exhibitions and websites

### 98 THE FINAL FRAME

When Tony Kempen resolved to use a different film camera each week, he discovered a treasure trove of lost gems. This week he focuses on the entirely usable 'toy' camera, the Petie

## TECHNIQUE

### 14 PHOTO INSIGHT

Frans Lanting explores a very different point of view when photographing zebras in the Masai Mara. He explains why he photographed this scene in the way he did

### 18 GET THE LOOK

Apply the cross-processed film effect to your digital images. Richard Sibley explains how

## TESTS AND TECHNICAL

### 47 TESTBENCH

Case Logic SLR camera backpack and Westcott Micro Apollo flash diffuser



### P49

Full test of the new Samsung NX200



### 49 SAMSUNG NX200

With its 20.3-million-pixel APS-C-sized sensor, Samsung's slim-bodied compact system camera certainly raises the stakes. Mat Gallagher finds out what the NX200 has to offer the advanced photographer

### 58 POLAROID Z340 VS FUJIFILM INSTAX MINI 50S

Polaroid's latest digital camera allows instant photography thanks to a built-in printer. Mat Gallagher compares this nod to the past with a traditional instant camera from Fujifilm

### 62 ASK AP

Our experts answer your questions

### 65 CANON POWERSHOT S100

Richard Sibley takes a look at Canon's PowerShot S100, which could catch the eye of enthusiast photographers

## YOUR WORDS & PICTURES

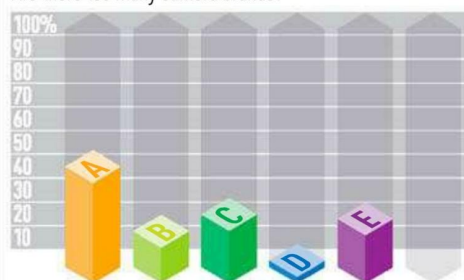
### 12 LETTERS

AP readers speak out on the week's issues

## THE AP READERS' POLL

**IN AP 5 NOVEMBER WE ASKED...**

Are there too many camera brands?



### YOU ANSWERED...

A No, we need all those we have	42%
B No, there aren't enough	14%
C Yes, we could lose a few	22%
D Yes, we need only two	2%
E Some of the old ones aren't working hard enough	20%

### THIS WEEK WE ASK...

Do you think your photography has improved over the past ten years?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## 13 BACKCHAT

AP reader Elisabeth Cox responds to the question of what makes a photographer

## 26 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

## 28 SPOTLIGHT

Another selection of superb reader pictures

## FEATURES

### 21 STRANGE WORLD

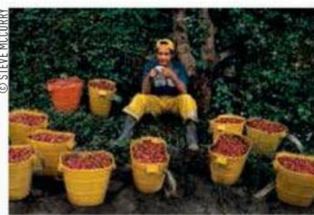
Street photographer Jo Paul Wallace takes us through his experiences of taking part in, and being a joint winner of, the Street Photography Now Project. He talks to Oliver Atwell

### 36 LIVING OFF THE LAND

A true legend of photography, Steve McCurry, talks to Gemma Padley about his nine-year project documenting the lives of coffee producers across the world for Lavazza coffee

### 42 ICONS OF PHOTOGRAPHY

Man Ray deliberately broke photography's 'rules' to create his distinctively imaginative imagery, writes David Clark



### P36

Steve McCurry talks about his current project

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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“...falling inventories, and prices could continue to rise”

Floods trigger Japan price rise, page 7

EX-GEO to help investigators • Whistleblower Woodford talks to AP

## OLYMPUS SCANDAL LINKED TO JAPAN 'CRIME GANGS'



**THE OLYMPUS** financial scandal goes much deeper than anyone anticipates, fears the company's former CEO Michael Woodford, who was sacked in October after questioning suspicious payments.

In an interview with AP, Woodford also revealed that he would retain the camera business if shareholders reinstate him as Olympus boss.

'It's probably the biggest financial story of the 21st century, but it's [about] where it goes... It's not just about the company, it's about Japan,' said Woodford in an exclusive hour-long interview.

'A lot of people's lives are affected. The actions of a small group of people have taken a corporation to this point.'

Woodford (pictured) spoke out after he was sacked for quizzing colleagues over high fees paid in relation to acquisitions.

Among them was nearly \$700m to financial advisers concerning the takeover of British medical equipment firm Gyrus in 2008.

The scandal has already forced the resignation of chairman Tsuyoshi Kikukawa, quickly followed by the dismissal of vice-president Hisashi Mori, after Japanese investigators discovered Olympus had disguised losses on its investment activities with funds from other sources, since the 1990s (see AP News 26 November).

Woodford compared the crisis to the Enron scandal, in terms of its potentially far-reaching implications. 'This issue of corporate governance is the number-one news story in Japan. It's touching all the principles about how Japan, as a society, functions,' added Woodford, who pointed to potential ramifications for large accounting companies that have worked with Olympus.

'There are a lot of questions to be asked,' said the Liverpoolian, who believes the crisis strikes at the heart



Michael Woodford is helping fraud investigators in the US, Japan and the UK

of a boardroom culture of 'sycophancy and yes-men'.

Just hours after speaking to AP, *The New York Times* reported that Japanese officials were investigating Olympus for possible links to the criminal underworld. The paper also claimed the scandal involves funds totalling at least \$4.9bn.

As we went to press, Olympus said that no links to Japanese 'crime syndicates' have so far been uncovered during the

firm's internal, third-party panel, inquiry. The company refuses to confirm or deny the sums involved.

Woodford is now preparing to visit Japan, where he will help independent authorities in Tokyo probe the affairs of the 92-year-old firm.

And the FBI has asked to meet him again, on 29 November.

Meanwhile, the UK's Serious Fraud Office has confirmed that it has launched an official investigation.

Olympus spokesman Ayako Nagami told AP: 'Our policy is not to issue announcements, nor make comments about the presence and/or progress of any official investigation by authorities. However, if any official investigation requests information from Olympus, we are ready to provide our full cooperation.'

Olympus shares lost more than 70% of their value after the scandal broke on 14 October, the day Woodford was dismissed and told to catch a bus to the airport.

● **Continued on page 6**

## SNAP SHOTS

● Nikon is the most sought-after brand for mirrorless compact cameras, according to a Japanese survey. Of the 1,083 people who took part in the poll, 32.7% voted Nikon their top brand choice, followed by Olympus (30.6%) and Sony (15.2%), according to industry newsletter *Pen*, quoting the results of a survey conducted by the *Nikkei Shimbun* newspaper.

● There was a dose of welcome news for controversy-hit Olympus when it strolled off with a Camera of the Year gong. The Olympus Pen E-P3 bagged the honour in a glittering ceremony at the 2011 Stuff Gadget Awards in central London. 'We are thrilled that the E-P3 has won this fantastic accolade,' said Mark Thackara, Olympus UK's Consumer Products marketing manager.

## MYSTERY SHROUDS CANON EF LENS DELAYS

### THE AVAILABILITY

of three professional Canon lenses that were announced in February has 'yet to be determined', according to Canon USA.

In a statement outlining 'updates' on the launch dates, Canon did not indicate when the following lenses will be on

sale: the revamped EF 500mm f/4L IS II USM and EF 600mm f/4L IS II USM; and the new EF 200-400mm f/4L IS USM Extender 1.4x.

The lenses were announced at the CP+ imaging show in Yokohama, Japan, in February.

The revamped 500mm and 600mm super-telephoto

lenses, which were due to arrive in 'mid-2011', are said to be significantly lighter than the previous versions. The 500mm will cost £8,999, while the 600mm will cost £11,299, according to Canon UK earlier this year.

Canon claims that the 600mm is 27% lighter than

its predecessor, while the 500mm weighs 17% less.

Claimed features include an improved Image Stabilizer [IS] system, plus the use of Super Spectra Coatings and a SubWavelength Structure Coating to help reduce flare and ghosting.

The EF 200-400mm f/4L IS USM Extender 1.4x is designed to deliver an increased focal length of '280-560mm'.



## Do you have a story?

Contact Chris Cheesman  
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amateurphotographer  
@ipcmmedia.com



A week of photographic opportunity

## PHOTO DIARY

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**Wednesday  
30 November**

**EXHIBITION** Taylor Wessing Photographic Portrait Prize 2011, until 12 February 2012 at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk).

**EXHIBITION** Amazon by Sebastião Salgado, until 4 December at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit [www.somersetthouse.org.uk](http://www.somersetthouse.org.uk).

**Thursday  
1 December**

**EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars. At the O2, London SE10 ODX, until 31 January 2012. Visit [www.britishmusicexperience.com](http://www.britishmusicexperience.com).

**EXHIBITION** Real Venice, by various photographers, until 11 December, at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit [www.somersetthouse.org.uk](http://www.somersetthouse.org.uk).

**Friday  
2 December**

**EXHIBITION** Life in the Wild by Roger Hooper, until 22 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit [www.hoopersgallery.co.uk](http://www.hoopersgallery.co.uk). **EXHIBITION** Believing is Seeing, by seven Korean Artists, until 17 December at FFotogallery, Cardiff CF5 1QE. Tel: 029 2034 1667. Visit [www.ffotogallery.org](http://www.ffotogallery.org).

**Saturday 3 December**

**DON'T MISS** Magnum Professional Practice Seminar, featuring a series of speakers, 3 and 4 December at Birmingham City University, West Midlands B3 3BG (normal cost £250 plus VAT). Visit <http://events.magnumphotos.com>. **EXHIBITION** An Irish Eye, by music photographer Colm Henry, until 4 December at Manchester Photographic, Manchester M1 2FF. Visit [www.manchesterphotographic.com](http://www.manchesterphotographic.com).

**Sunday 4 December**

**EXHIBITION** Photographs of Children, by Julia Margaret Cameron, until 13 February 2012 at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit [www.vam.ac.uk](http://www.vam.ac.uk). **EXHIBITION** Behind the Curtains, by Tomas Van Houtryve, until 8 January 2012 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

**Monday 5 December**

**EXHIBITION** Scandinavian Influences, Reflections and Contrasts from Life, by Mats Levander, until 31 December at Rhubarb & Custard Photo Gallery, Eton, Berks SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.com](http://www.rhubarbandcustard.com). **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan, by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxon RG9 1BF. Tel: 01491 415 600. Visit [www.rrm.co.uk](http://www.rrm.co.uk).

**Tuesday 6 December LATEST AP ON SALE**

**EXHIBITION** And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit [www.ealing.gov.uk/pmgalleryandhouse](http://www.ealing.gov.uk/pmgalleryandhouse). **EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit [www.nmm.ac.uk](http://www.nmm.ac.uk).

Continued from page 5

## SACKED BOSS POISED FOR HEROIC COMEBACK?

**IN HIS** interview with AP, former Olympus CEO Michael Woodford conceded that it 'would be very easy to walk away' from the ongoing crisis, but he has no other plans, other than to make what may prove to be a somewhat heroic comeback.

Key to this goal is the firm's 44,000 staff, whom he cannot praise highly enough, especially those in the UK.

Keen for Olympus to put this unsavoury affair behind it and 'move to a brighter future', he said: 'The UK is the jewel in the crown of Olympus. There are exceptional people there and they are one of the main reasons I want to go back... and I mean that across all of our businesses.'

Woodford, who won an MBE ten years ago for funding road-safety measures in Essex, accused the firm of wasting its resources on 'peripheral activity' that had nothing to do with Olympus's core businesses, citing a company making face cream as one of a series of its questionable acquisitions.

When Woodford's revelations emerged, he did not expect the dubious transactions to ever be fully explored.

However, that has all changed. He now believes investigators in Japan, the US and the UK will get to the bottom of the crisis. 'There's so many independent people – this is under the eyes of the world. It's got the world's most astute financial journalists covering it and independent law-enforcement agencies across the globe,' he said.

Asked if he is worried about his personal safety when he returns to Japan to help investigators, he replied: 'I believe that the Japanese authorities will ensure my safety, but you'd be foolish to be arrogant and not prudent about it.'

Woodford has liaised with the UK's Metropolitan Police about his security, but refused to discuss details, adding: 'In a sense, what I know is out there – it's now



**The camera business will be retained, says Woodford, should he be reinstated as Olympus boss by shareholders**

for others to follow and to explore the detail. I'm not somebody who knows what they [Olympus] were doing.

'All I did was pick up on the issue of payments... There's so much more. This is where the enforcement agencies can "follow the money"; acknowledging that pursuit of the money-trail has a ring of 'Watergate' about it.

Commenting on the 'third-party panel' inquiry that Olympus has set up to address the controversy, a Tokyo-based spokesperson for the disgraced company told AP: 'We will fully co-operate with the investigation... and sincerely accept the report and proposals to improve our corporate governance.'

'Also, we will establish a new management with support by independent experts and adopt any measures to improve our governance as quickly as we can.'

But, as each day brings fresh twists and turns, one thing seems clear: this is far from the end of a saga that led one of the world's best-known camera brands to lose most of its corporate value.

● More from this interview will appear in next week's *News*, including more on Woodford's plans for Olympus cameras, should he return to the company.

## CALLS FOR WOODFORD RETURN

**A PETITION** calling for Woodford to be reinstated to the crisis-hit firm has received hundreds of messages of support. The appeal, addressed to 'all Olympus employees', was launched by Koji Miyata, former president of Olympus Medical Systems Corporation, who wrote: 'The events of the past few weeks have cast doubt on Olympus's survivability as an independent enterprise.'

The petition, which appears on the

Olympus Grassroots website, calls for staff to back Woodford's return as president of the company. Miyata said it was Woodford's role in exposing financial irregularities at the firm that led to his dismissal last month: 'Olympus has been undertaking inexplicable corporate acquisitions for some 20 years to disguise huge losses on speculative investments, and Michael had discovered that misbehaviour...'



## SNAP SHOTS

● Fujifilm has urged students to enter its 2012 Student Photography Awards, which this year carries the theme 'Extreme'. The contest is open to all students aged 16 or over undertaking full- or part-time professional photographic training. The closing date is 29 February 2012. All entries must be captured using Fuji film, and then scanned and uploaded to [www.fujifilmstudentawards.co.uk](http://www.fujifilmstudentawards.co.uk).

● Olympus customers can claim £50 cashback on purchases of all Pen E-PL3 and E-PM1 kits. The promotion runs until 15 January 2012 and applies to kits bought from authorised UK and Ireland dealers. For details visit <http://pen.sales-promotions.com>.

● Panasonic has released firmware upgrades for its Lumix G X Vario PZ [Power Zoom] 14-42mm f/3.5-5.6 Asph and Lumix G X Vario PZ 45-175mm f/4-5.6 Asph lenses. Claimed improvements include better AF performance in photo/video recording. Visit <http://panasonic.jp/support/global/cs/dsc>.



**Do you have a story?**

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German firm warns M9 users of SanDisk glitch

# LEICA ISSUES SD CARD WARNING AS FIRMWARE IS UPGRADED

**LEICA** has warned photographers not to use certain SanDisk memory cards in its M9 cameras, despite issuing a firmware update that aims to resolve compatibility problems.

Earlier this year, Leica launched an investigation into a compatibility glitch between its flagship M9 digital rangefinder camera and certain SD memory cards, including those made by SanDisk.

Among a number of photographers reporting compatibility issues to the company was Gil Lavi from the United States, who said that a SanDisk Extreme Pro 8GB card he had used for a 'high-profile' portrait shoot 'crashed and the camera became unresponsive'.



Leica recently issued new firmware designed to improve the camera's performance with 'all SD card types', following field tests with Leica customers.

Leica claimed that firmware update version 1.174 offered 'considerably more stable performance'.

However, in a statement, the firm added: 'Even so, we still have to recommend not to use the following two types of cards, since we have experienced sporadic [sic] difficulties with them during the test phase.'

Leica named the cards as the SanDisk Extreme Pro SDHC I UHS-1 and the SanDisk Extreme HD Video SDHC I.

'We would like to specifically point out,' added Leica, 'that this is not implying a general fault on the side of these cards. It is only that, at the moment, a 100% compatibility of the M9 with these cards cannot be warranted.'

Leica said it is still working to resolve compatibility issues concerning these two cards.



## FLOODS FORCE NIKON AND SONY PRICES RISE

**NIKON** and Sony camera retailers have reportedly raised prices in Japan as manufacturers face a production shortfall in the aftermath of the floods in Thailand.

The price of Nikon's D3100 DSLR double-zoom lens kit has risen 19%, to 55,100 yen (around £450), from its price a month ago, according to Japanese industry newsletter *Pen*, which quoted figures from [kakaku.com](http://kakaku.com), a price-comparison website.

The D5100, meanwhile, has shot up 15% since early October and now costs the sterling equivalent of more than £680.

Sony's NEX-5N costs 11% more than last month, retailing at 87,800 yen (£715). Japanese retailers are reportedly becoming 'increasingly concerned about falling inventories, and prices could continue to rise', added *Pen*.

Asked to comment on the report, a spokesperson for Sony UK said: 'There is no official statement as retailers are free to set their own prices.'

Nikon declined to comment.

## CSC SALES VALUE FALLS IN UK

**THE UK'S** compact system camera (CSC) market has experienced its worst drop in value since significant sales started in June 2009, analysts report.

CSC sales revenue fell 17% in September 2012, compared to the same month a year earlier, reflecting 'intensifying price competition', according to GfK Retail and Technology Ltd.

Although volume sales of CSCs dropped 1% in September, this segment is 'still a huge growth area', said GfK, and should be seen against 'phenomenal growth of 314% in September 2010'.

Overall, UK consumers snapped up 7% fewer digital still cameras from January-September 2011 compared to the same period in 2010, triggered by a decline in sales of fixed-lens compact cameras.

However, 6% more SLRs were sold in September than in the same month last year, and unit sales of 'superzoom' compacts, with a 10x optical zoom or higher, shot up 61% in September.

'Value paints a darker picture, which is indicative of intensifying price competition, with the overall market falling by 8% in

September,' wrote GfK's Aaron Harris in the latest GfK newsletter.

He added: 'However, it's not all doom and gloom, thanks to the changeable-lens market. The SLR market is proving very strong, with extensive sustained growth.'

'The SLR market has not had negative volume growth since May 2010, and year-to-date the segment is up 9%, 10% in Q3 and 6% in September.'

Although SLR sales revenue fell 1% in September, this was against a 20% increase in September 2010. 'The fact that value has also grown by 3% year-to-date shows the strength of this market,' added Harris.

Commenting on the future of CSCs, Harris continued: 'Year-to-date values are still up, despite huge price reductions, and have grown by 36%. Pentax and Nikon have both entered the market in 2011 and Fuji announced that they too will be releasing a CSC early in 2012.'

'With CSCs becoming more visible to the public through a number of campaigns, and more brands entering the market, growth should continue.'

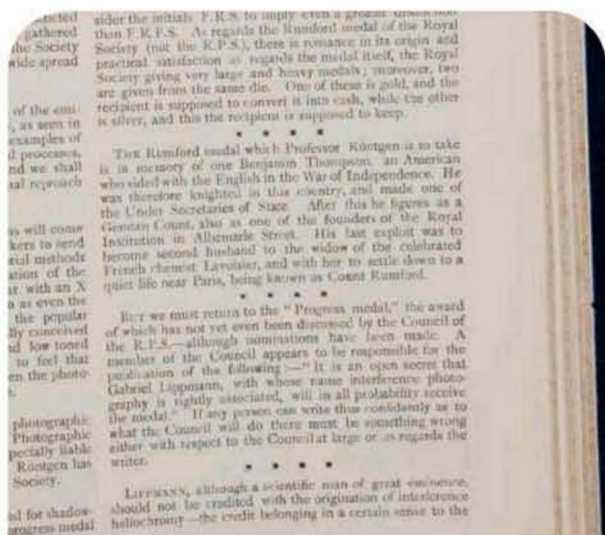
## THE PICTURE WORTH NEARLY £3M

**AN IMAGE** of the River Rhine on a cloudy day fetched a record price at auction, bowing out for more than \$4m. The 1999 image, entitled 'Rhine II', by artist Andreas Gursky, sold for \$4.3m (around £2.7m) at Christie's in New York. The 73x143in colour print had been expected to raise \$2.5m-\$3.5m.



© ANDREAS GURSKY





AP  
THIS  
WEEK  
IN...

1896

It seems the name of a Royal Photographic Society award-winner had been leaked by a member of the society's own council. The council had apparently not even discussed the lucky recipient of the Progress medal (though nominations had been made) when the member in question went public with the story: 'It is an open secret that Gabriel Lippmann... will in all probability receive the medal,' the rogue member declared. AP's reaction read: 'If any person can write thus confidently as to what the Council will do there must be something wrong either with respect to the Council at large or as regards the writer.'

## CLUBNEWS

Club news from around the country

### CHICHESTER CAMERA CLUB

The club is planning to stage an exhibition on 21-22 January 2012 at the Village Hall, School Lane, North Mundham, Chichester, West Sussex PO20 1LA. Visit [www.chichestercameraclub.org.uk](http://www.chichestercameraclub.org.uk). For enquiries email [goirs@aol.com](mailto:goirs@aol.com).

### WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

The club is staging its annual exhibition until 6 January 2012 at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire AL8 6BX. Visit [www.welwynphotoclub.org.uk](http://www.welwynphotoclub.org.uk).

## SNAP SHOTS

● A Czech photographer has won the European Wildlife Photographer of the Year award with a head-on portrait of a cuckoo. Oldřich Mikulica beat 14,000 entries to bag the €2,000 top prize in the contest, which is open to both amateur and professional photographers. The competition is organised by the Society of German Nature Photographers.

● Olympus is set to release a silver-coloured version of its XZ-1 compact camera, which is currently available in black or white. It is due out in mid-December, priced £399.99. Meanwhile, January will see a new 'discreet' lens cap that opens and closes automatically when the camera is powered on and off. The optional accessory (LC-63A) will cost £24.99. Visit [www.olympus.co.uk](http://www.olympus.co.uk).



Exposure's creator Mike Dyer (left) with Matthew Butson, vice-president of Getty Images' Hulton Archive

## Exposure to open next spring LEICA TO STAR IN WEST END PHOTO MUSICAL

**A WEST** End play themed on a photojournalist and his Leica-wielding paparazzo father is due to open in London next spring.

A key part of the show, called *Exposure*, will be its photographic content, says its creative team, led by creator and producer Mike Dyer, speaking at an event at the Getty Images Gallery in London.

Getty Images, which will supply images for the show, plans to showcase recently unearthed photos of Marilyn Monroe.

The story will feature a fictional photographer called Jimmy Tucker, who aims to use his camera to highlight poverty and injustice, inspired by a Leica camera used by his photojournalist father.

'Jimmy's determination lands him a job on a local newspaper. [In] his story, Jimmy secretly photographs a young girl outside Angel tube station,' states the production's website.

'He then falls in love with the girl, called Tara. The shot wins him a photographic award. His euphoria is short-lived as Tara confronts him for taking her picture without permission.'

On a mission to complete a project started by his late father, Jimmy discovers that the secrets of his father's mysterious death are contained in the Leica.

Jimmy is then lured into the 'seedy world of paparazzi journalism... sliding inexorably into the corruption of sex, drugs and toxic fame'.

## NIKON PHOTO PROJECT TO AID DISASTER VICTIMS

**NIKON** is set to give photography classes to schoolchildren in areas recovering from the earthquake that struck Japan earlier this year.

'Nikon will provide photography classes every year in collaboration with junior high schools in the disaster-stricken areas,' said the firm in a statement.

'Photobooks will then be created with selected photographs taken by students and presented to them.'

Nikon says it has already donated digital cameras to three junior high schools in the first phase of a project it hopes

to expand in coming years.

The company plans to exhibit the images at the Nikon Plaza Sendai in Miyagi, which is due to open in March 2012, to support and promote reconstruction projects. The Plaza will also serve as a base for camera repairs and seminars.

The firm also plans to exhibit photos documenting the ongoing reconstruction process.

'Through these activities, Nikon hopes that the power of photography will encourage the disaster victims and become one of the driving forces toward recovery,' adds the Tokyo-based firm.



### Do you have a story?

Contact Chris Cheesman  
Tel 0203 148 4129  
Fax 0203 148 8130  
amateur photographer  
@ipcmedia.com



WW

WHITE WALL

Image: Jan Ceerk „Basler Winterzauber“ sizes and prices at WhiteWall.co.uk

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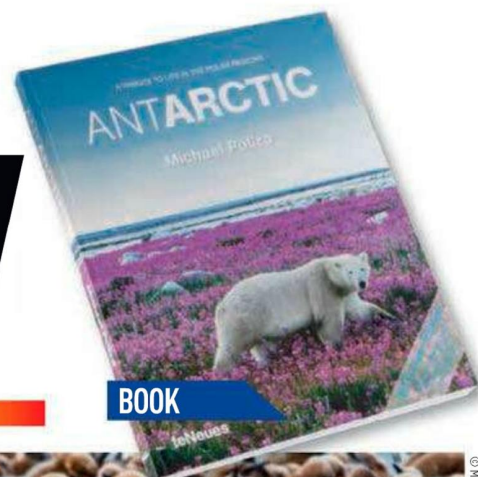
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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



## Antarctic

by Michael Poliza

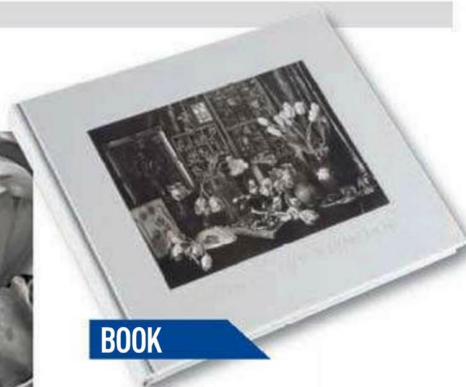
teNeues, £25, softback, 240 pages, ISBN 978-3-8327-9590-0

**THIS** softback book features a selection of photographs from the hardcover edition of Michael Poliza's excellent book of Antarctic wildlife. Poliza's images of the Antarctic are a stirring and magnificent document of one of our planet's most dramatic regions. Poliza's eye for composition is unquestionable and the sensitivity he displays towards his subjects is captivating. What a shame, then, that this book suffers from the dreaded double-page-spread format. Poliza's images are largely ruined by the crease running down the centre of the book, meaning that a large portion of the image is lost in the curvature of the page moving into the spine. It's an unfortunate trait of many softcover books and demonstrates that sometimes hardback editions really are worth seeking out. Forget this edition and look for the hardback version instead.



## John Blakemore: Photographs 1955-2010

by John Blakemore, Dewi Lewis, £45, 272 pages, hardback, ISBN 978-1-907893-12-4



BOOK

**THIS** is the first retrospective on British photographer John Blakemore, which is a surprise considering how fascinating his images are. For 60 years, Blakemore has been honing the arts of photography, printing and teaching, and in the process has found a style that is notable for its distinct handling of lighting and tone. Blakemore's images comfortably move from landscape to still life, and often feature both within the same image. The real joy, however, is in the masterful printing. This is never more apparent than in his exceptional monochrome images. That's not to say his later colour work is any less impressive. It's not often that you see a photographer so comfortable with both styles, but Blakemore is so good at what he does that the transition feels comfortable and, most importantly, logical. This is great book and should be on the Christmas list of any photographer.





## Terry O'Neill: Screen Sirens and Rock Rebels

8 December-22 January 2012. Proud Chelsea, 161 King's Road, London SW3 5XP. Tel: 0207 349 0822. Website: [www.proud.co.uk](http://www.proud.co.uk). Open Mon-Sun 10am-7pm, Weds 10am-8pm. Admission free

**FEATURED** in AP 30 September, Terry O'Neill is responsible for some of the world's most iconic celebrity images. Terry played a large part in the photography scene in the '60s and '70s, and many of his well-known images of people such as Brigitte Bardot, Jacqueline Bisset (pictured) and the Rolling Stones are presented in this exhibition. Terry's spontaneous and candid images

helped to reshape what could be done with celebrity portraits and gave us rare insights into the lives of the stars. These are the kind of images you don't see any more, ones that were created before PR teams and managers turned their stars into inaccessible and aloof commodities. Terry's images are legendary and any opportunity to see them in a gallery space is more than welcome.

### EXHIBITION



© TERRY O'NEILL

### www.pdnonline.com

**THERE** are many photos-of-the-day sites floating around the web, but that's not to say there aren't a few out there that are worth a place on your bookmarks list. The editors of Photo District News, a US publication that features advice and news regarding today's photography scene, select the images that appear on photo of the day and each one encapsulates a bigger story. Each image links back to the bigger project from which it came, meaning that the site differs from many others in that the single image is simply a way into the bigger picture. The images are helpfully divided into categories such as fashion, food and drink, and landscape, meaning that finding your way to an image you have seen on a previous visit is easily accomplished. The site may not be most attractive thing in the world (it's powered by WordPress) but it's engaging enough to warrant repeated visits.



### WEBSITE

subscribe 0845 676 7778

# CONDENSED READING

## A round-up of the latest photography books on the market

### ● WEDDING PHOTOGRAPHY

by David Pearce, £12.50 This handy pocket guide to posing your wedding subjects is full of ideas and illustrations to help you on the big day. Unlike many other books on this subject, this one also contains a great deal of practical advice about things such as flash, angles and tonal range. Not bad at all.

### ● PHOTOGRAPHY AS ACTIVISM

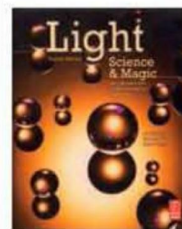
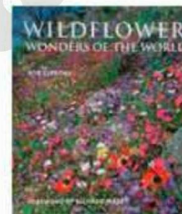
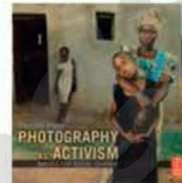
by Michelle Bogre, £18.99 The subtitle of this book is *Images for Social Change*. Social reform is a heady subject, but it's one in which photography can often play a part. In the past, photographers such as Tom Stoddart and Eugene Richards have used their images to highlight controversial and confrontational issues. Photography can play a part in how perceptions are altered and how otherwise hidden issues are exposed, leading to a change in regime and social structure. It's a big topic, but one that is succinctly addressed here.

### ● WILDFLOWER WONDERS OF THE WORLD

by Bob Gibbons, £19.99 Flowers and art have gone hand in hand since the year dot and this lovely book by Bob Gibbons takes us on a sweeping tour of some of the world's most beautiful wildflowers. Gibbons' images are always vivid and his text is engaging and informative.

### ● LIGHT

by Fil Hunter, Steven Biver and Paul Fuqua, £24.99 This stunning book, subtitled *Science and Magic*, is now in its fourth edition and it's not hard to see why it's still being referenced and praised by just about anyone who opens up its cover. The science of light and its application to photography sounds like a dry subject, but the virtue of this book is in its absolute accessibility and wealth of knowledge. An invaluable book.





# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### THE NEXT BIG THING - ITS PRICE

I recently joined the bandwagon of 10-stop ND filter buyers, but not before I had done a double-take at the various prices on eBay and Amazon. In the space of two days the price of a Hitech 10-stop 85x85mm filter had increased from £48 to £72! Has Hitech sanctioned these increases? Other brands have passed the £250 mark after having been sold previously for around £100. I realise that supply and demand rules, but this 50+% price hike is frankly extortionate.

Fortunately, I found a supplier from Poland selling Hitech filters for £59, including postage. It seems that these are the cheapest available and I await the filter in the hope that the vagaries of continental postage services don't leave me disappointed. I have to say that the increase is obviously due to the photography magazine industry's comparatively recent focus on all things ND, particularly the 10-stop filter. I wish I had bought shares when the features were first published! Please will you let me know when the 'next big thing' will hit the newsstands? **Dave Brooks, Bedfordshire**

**I know there has been a shortage of 10-stop ND filters recently, which has allowed the price to get bumped up. They would have been a better investment than oil six months ago – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### THE HUMAN FACTOR

Over the past 50 years we have witnessed tremendous advances in the quality of photographic reproduction. Even in the early 1970s colour reproduction with colour films was unsatisfactory, as there were excessive hue shifts in artificial light and blue flowers were reproduced as pinks. Films got better in their ability to reproduce sharp pictures, but the ultimate limiting factor was the resolution of fine detail, which is why professional photographers favoured

large formats. Now, though, with digital imaging's 16-million-pixel-plus sensors and good lenses, the detail we can get into our pictures is remarkable – possibly even superior to what anyone with 20/20 vision can see! Yet still we continue to worry about lens resolution and camera pixels when we talk about getting sharp pictures.

However, there is another factor that is not discussed as often as it should be – the ability of a human to hold the camera still. Manufacturers make optical image

stabilisation and vibration reduction available for those who are 'in the know' about this, but they still manufacture so-called 'prime' lenses and cameras without this facility – presumably for those who are not!

Being a bit of a nerd in this respect, I have satisfied myself that provided my camera has enough pixels, it is pointless using lenses that have anything less than the very best image-stabilisation mechanisms. Those who are like me, with a good camera like the Nikon D7000 or better, find that image stabilisation is now the limiting factor. But in this respect not all lenses are equal, and in magazine reviews the effectiveness of image stabilisation and vibration reduction is not considered other than just to acknowledge its presence. It would be good to see AP comparing the efficiency of image stabilisation and vibration reduction in lenses, for Canon and Nikon users, for instance. Of course, a standard shake test would have to be invented.

**Elvin Thurston, Norfolk**

**We have run technical features on the effectiveness of lens- and body-based systems in the past. These have found both types of system to be very effective. We will revisit this subject in the New Year and incorporate many new elements in our tests – Damien Demolder, Editor**

### CLUB ARGY-BARGY

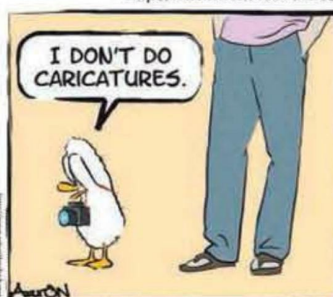
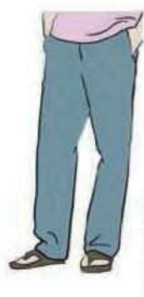
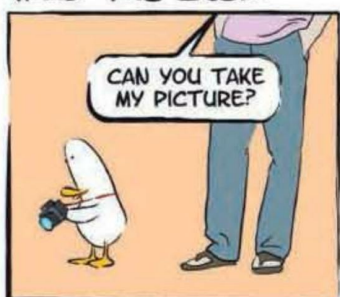
I'm flattered that my letter of the week (AP 29 October) provoked such a passionate response from Ian Gee concerning modern-day camera clubs (*Letters*, 19 November).

As Ian points out, my camera-club experience took place 33 years ago, but I make no apologies for the tone of my letter. Ian mentions that he's never heard anyone in his ten-year membership of his club boast about their camera. Good for him! But I know what I saw and heard in my brief membership of the organisation I joined. And it was most definitely a camera, rather than a photography, club.

If Ian has any old back issues of AP, perhaps he may have the issue from some ten years ago that featured a *Backchat* piece I wrote in relation to snobby camera clubs. A friend of my father's had taken up photography at the age of 72, whereupon he joined a local club. He owned a Canon EOS 5000, which several fellow members scathingly looked down on. His use of print, rather than slide film was also mocked, as were the pictures he took in for 'appraisal'. He walked out in disgust. This group of photographers, who boasted about being a 'photographic society' that was actively seeking new members, had failed – miserably – in making welcome a rather late newcomer to our fascinating pastime.

Ian also rather cheekily remarks that nothing in his club occurs as I 'suggest'. I suggested nothing: I was simply relating my own experience among what amounted to nothing but a bunch of camera snobs. I'm sure there are many modern-day camera/photo clubs, full of energetic people, that are

### What The Duck



<http://www.whattheduck.net/>





KEITH HUGHES

### COVERED IN COBWEBS

The cobweb season is now upon us. Linked to some heavy morning dew, mist or drizzle, there are some stunning photographs to be had by the early-bird photographers. I took the above photograph in my garden on my 81st birthday in the middle of November with my Fujifilm FinePix SH10 bridge camera.

My wife had bought the garden sculpture for me as my birthday present and I was delighted that the local spiders also thought it of it as useful. **Keith Hughes, Essex**

free of snobbery and elitism as, apparently, is Ian Gee's. **Mike Bidewell, Tyne & Wear**

### THE POWER OF AN IMAGE

Each week in AP I am reminded of the power of an image, but not from the stunning photographs by competition winners, nor those delights sent in for appraisal. Instead, I am influenced by something more mundane – the two regular images on the *Letters* pages showing a box of film and a memory card. Although I like film, the side-by-side comparison of one film to the memory card did not particularly sway me in the direction of film – until one day I noticed that the power of an image had been misleading me all this time. Although there is a choice of film or memory card, it is not quite as the image portrays – it is not one versus one, but an offer of a 20-roll pack of Fujifilm that comes to light when you pay attention to the words rather than the image. So I won't look at that picture any more. I'll just close my eyes, cross my fingers and hope that this letter is published – in return for several films!

**Jill Beeton, Essex**

**Close, Jill, but no cigar this week –**  
**Damien Demolder, Editor**

### SHOOT FIRST, VOTE LATER

With regard to the recent AP forum poll concerning the continuing use of film (AP 29 October), I can't help feeling it is a little misleading. For instance, many film buffs do not own or have access to computers, as these are not necessary for enjoying slides and prints. So, as voting is only via the AP website, my guess is that many film users will not be able to register their opinion.

However, this does serve to illustrate the increasing pace of change within our hobby recently. I am currently using a compact Leica Digilux alongside my 'proper' film cameras and I have been pleasantly surprised at the quality of the images it can

produce. So much so, in fact, that I took AP's advice from earlier in the year and put a book together on Blurb – a sort of testimony to miniature camera progress. It has turned out pretty well so, film or digital, let's get on and enjoy what our hobby is all about – producing pictures

**Don Jacklin, Derbyshire**

**We do accept mailed votes for our polls, Don, although not many take us up on the offer –**  
**Damien Demolder, Editor**

### STOP SNIPING

In response to Graeme Stewart's letter (AP 12 November) about Sony not offering all its current users a choice about viewfinders, of course Sony gives you a choice – it has a number of excellent cameras with an optical viewfinder (OVF), so if you want one of those you don't buy the Alpha 77. I suspect that the electronic viewfinder (EVF) is the only possible option given the sheer speed and versatility of the Alpha 77, although of course you could go for the Canon EOS-1D X! And despite the well-chosen words of the Canon spokesperson about the lack of an EVF on the EOS-1D X, how long do you think it will be before other companies will offer an EVF in a DSLR?

I don't know what Graeme means by 'traditional camera manufacturer' – Gandolfi still makes old-style cameras, but the company definitely doesn't offer me a choice of OVF or EVF! All the major camera manufacturers have long since diversified away from just producing cameras and in that sense they are all electronics companies. It may be that they have a long tradition of producing cameras, but they are not by any measure 'traditional camera manufacturers'.

I can't believe the sheer volume and quality of first-class DSLRs these days, all of them huge improvements on what we used previously. So stop sniping and get snapping!

**David Davies, Essex**

# BACK CHAT

## What is a photographer? AP reader Elisabeth Cox gives her view

'WHAT is a photographer?' asked reader Mike Hathway in his *Backchat* of 22 October, and he followed it with a selection of anecdotes with a personal flavour.

My 1982 *Oxford Concise English Dictionary* defines 'photograph' as a 'picture taken by means of chemical action of light or other radiation-sensitive film; take photograph of person, etc, hence photographer'.

Basically, there are two types of photographer. There is the true amateur who takes photographs for the pure pleasure of it, for the many challenges this hobby presents, for the joy and satisfaction this activity provides, for the constant urge to improve and indeed to achieve the perfect photograph – if there is such a thing.

Then there is the professional photographer who makes a living from this occupation. Perhaps he or she started out as an amateur, and then perceived the wisdom of getting paid for what he or she enjoyed doing anyway. Photographers can then be categorised according to their specialities, such as war, fashion, architecture, wildlife and so on.

In the old days, when cameras were so expensive, as were film and processing, every frame counted. One needed to trek to the photographer's studio for the obligatory formal family portrait. Thus a photographer often needed to be affluent and it was something of an elite occupation, as demonstrated by Karsh of Ottawa, Cecil Beaton, Lord Lichfield and Lord Snowdon. Now that we can all enjoy affordable digital photography, every Tom, Dick and Harry and, to be politically correct, every Tina, Daisy and Hayley can be a photographer.

Unlike the artist with his paintbrush or the sculptor with his chisel, a photographer with his or her camera accurately records what is before the lens. Or does he (or she)? We are told that 'a photograph never lies'. This is only true until the image is re-touched or improved by the selfsame photographer or some other 'artist'. Thus, around 100 years ago, even Herbert Ponting and Frank Hurley, the official photographers on Scott's and Shackleton's Antarctic expeditions respectively, were not averse to improving their stupendous black & white images, on show at the Queen's Gallery in Buckingham Palace until 15 April 2012. Indeed, Hurley's record of their rescue from Elephant Island is an example of such artistic licence.

Those photographers had to carry around heavy, fragile, glass photographic plates. Now we are blessed with minuscule memory sticks. How lucky we ordinary folk are in the 21st century to be able to call ourselves 'photographers', whether we wield a hefty £5,000 Japanese technical wonder or an even more extraordinary technical wonder in the form of a matchbox-sized digital camera in the palm of our hand or on a mobile phone. Yes, and regardless of age, we all belong to the happy band of photographers.



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# PHOTO INSIGHT

Frans Lanting explores a very different point of view when photographing zebras in the Masai Mara National Reserve in Kenya. He explains why he photographed this scene in the way he did



## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

**SOMETIMES** an image can present itself when you least expect it. I was photographing in Kenya's Masai Mara National Reserve one day and had parked my vehicle under a shady tree to take a break from the harsh noon sun. I had noticed a group of zebras grazing at a nearby waterhole, and although I was resting I kept a keen eye on them.

To bide my time I had been reading an essay in my mammals field guide about the co-evolution of grasses and grazers on the African savannas. My image was inspired by the story about how the first grasslands emerged millions of years ago. The book explained how grazing animals adapted to make use of the defensive strategies of grasses when global climates became cooler and drier around 35 million years ago.

During this time forests gave way to new open habitats worldwide and African savannas came into their own. Grasses spread and grazing mammals proliferated. In response to the pressures caused by intensive grazing, grasses formed more abrasive silica inside their leaves. This in turn led to grazing animals developing high-crowned teeth and strong digestive systems to digest the coarse grass. Often these grass-eating animals will develop large bellies and backsides! Buffalos, antelope and zebras are good examples of this.

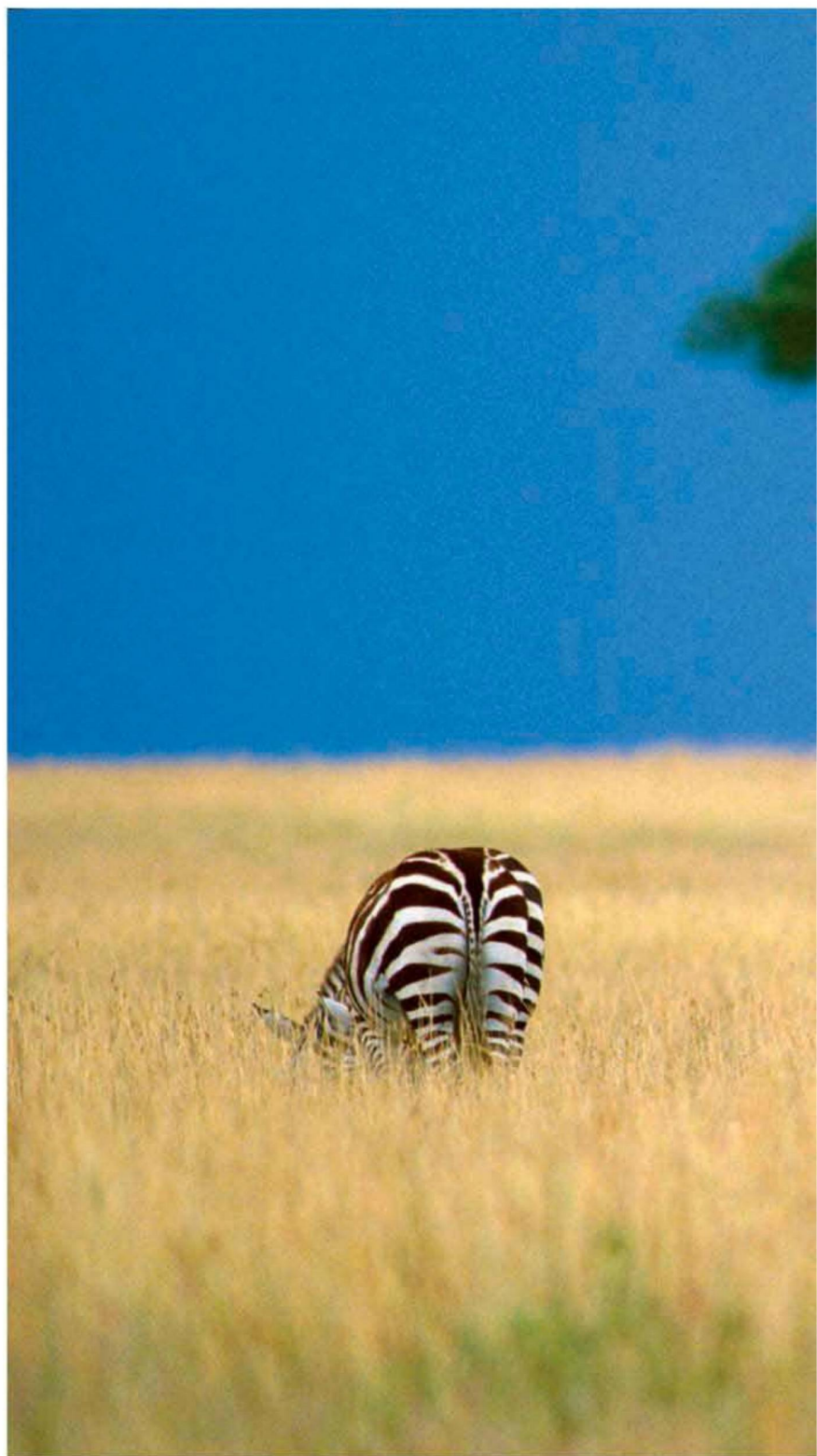
Reading this book made me think about zebras differently. When I looked again at the nearby herd I began to focus on their body forms and their connection to grass. I decided to make *this* the subject of the photograph, rather than the zebras' heads and faces. In other words, I was looking for interesting rear-end compositions! Zebras are very common in the Masai Mara, so the challenge is how to make a zebra look different and come up with a new point of view.

I read a lot of science publications and frequently talk to scientists, and quite often ideas will emerge from these sources – things that aren't immediately obvious, but that I feel might make an imaginative photograph. The idea for this image came from a desire to explore the relationship

between the grass-eating animals and the environment in which they evolved. Once I had the idea, I manoeuvred my vehicle into a position where I could create an image that showed multiple zebras. I attached my Nikon film camera with a 400mm lens to a mount on the car door and kept the aperture wide open to 'dissolve' the foreground and background. The process of composing this shot was very fluid. Because I was driving a vehicle I had control over where to position myself for the shot. I

could easily adjust my shooting position a couple of metres this way or that.

I waited for a cloud to pass in front of the sun, which softened the bright midday light and tempered the harsh shadows. I didn't want any shadows to interfere with the black and white stripes of the zebras. There is a wonderful balance between the three subjects in the foreground and the single tree in the distance. I wanted to incorporate the out-of-focus but still recognisable shape of a lone acacia tree in the distance,



To see more images by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)

**WORLD VIEW**





© FRANS LANTING

which told another story about co-evolution: only a very tall animal could have pruned its classic umbrella form. No giraffe came along to nibble on it, however, but the tree alone was enough. It was the finishing touch to an image that shows how changing your point of view can add surprise to a familiar subject, and how zebras can look different without changing their stripes.

The image functions on several levels. First, there is the immediate connection with the subject – everybody knows what a

zebra looks like. Then there is a humorous element, as the zebras aren't portrayed in a conventional way. The image is also very graphic, so it is easy for viewers to connect with what's being presented. Finally, the history of the evolution of zebras and their habitat is implicit in the image.

Sometimes simple is best. I like to let the subject speak, so I'll sometimes look for simple, bold colours that work well together – blue, yellow and green, in this case, with the stand-out black and white stripes.

I took several frames to ensure that I had the image I envisaged. It was only while looking at the various frames afterwards that I knew this image was the one.

Once you see something you think is an interesting subject, it's a case of staying with it and exploring it until you have the image you are after. I'll stay with a subject as long as I feel there is something I can capture from the situation. Africa's big cats are impressive, but in a purely visual sense zebras are hard to beat. **AP**

**Frans Lanting**  
was talking to  
**Gemma Padley**



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Photograph by Tony Hurst

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# GET THE LOOK

Edited




## Cross-processed film effect

Apply the cross-processed effect to your digital images. **Richard Sibley** explains how

SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL 

TIME TO COMPLETE  **10 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**

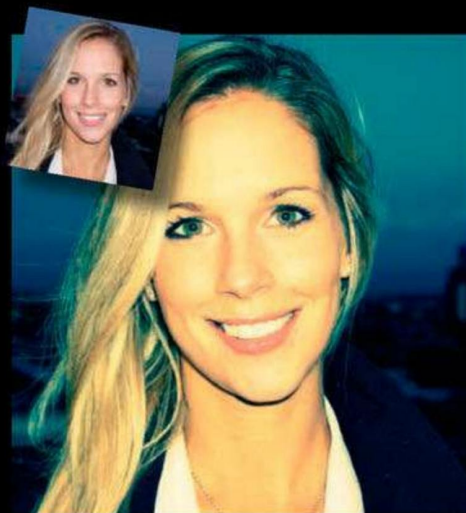
**THE TECHNIQUE** of cross-processing a film almost certainly started by accident when someone developed a roll of E-6 slide film in C-41 colour negative chemicals. The result is an image that has a slight shift in colour, as well as blown-out highlights. As a roll of transparency film doesn't have the orange base of a colour negative

film, which sometimes isn't compensated for when printing, this creates an image with a green tint.

Some high street mini-labs often refused to develop E-6 films in C-41 chemistry, despite the fact that it didn't harm the chemicals in the film processor, unless a significant number of films have been through the machine. And, if you didn't have a knowledgeable and understanding lab supervisor, it could take a long, and often futile, explanation of what you wanted them to do.

Some movies are even filmed used a cross-processed effect, which has led to a resurgence in the popularity of this particular style of image. You can still recreate the look of cross-processed film even if you shoot digital images by altering the colour and contrast of a photograph.

In this technique I will be using the Curves Adjustment Layer in Adobe Photoshop to create this look, but you can also use the standard Curves tool found in most editing software.

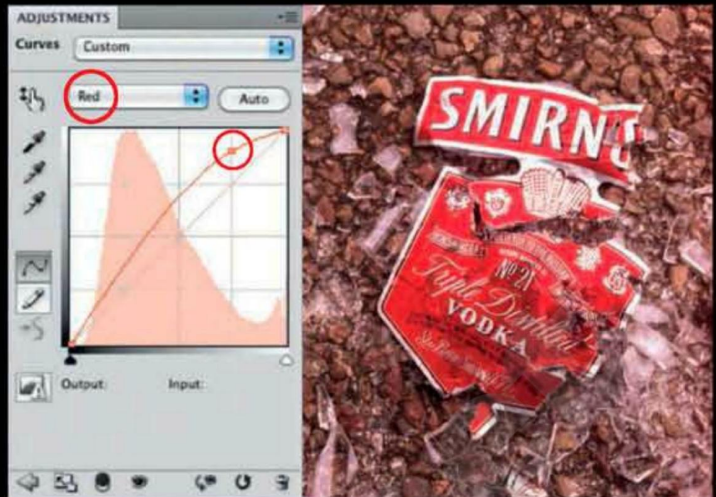


The cross-processed look used on a portrait

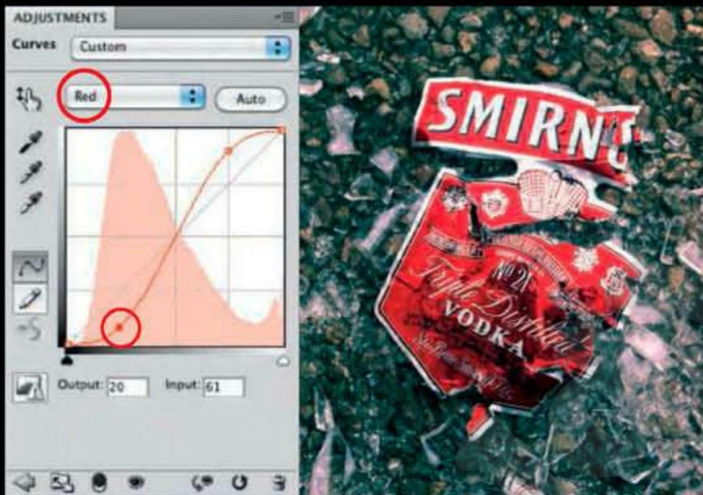




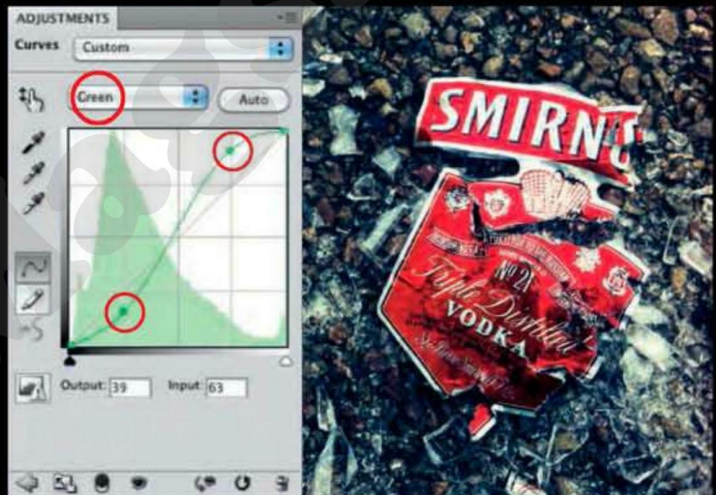
**1** Open the image in your editing software and create a new Curves Adjustment Layer (Layer>New Adjustment Layer>Curves).



**2** Open the Adjustments palette (Window>Adjustments). Then switch from editing the RGB channels to just the Red Channel. Increase the amount of red in the highlights by selecting the curve where it intersects the three-quarters line on the graph and push up the top of the curve.



**3** Now click on the shadow area of the curve, around the quarter line of the graph. Drag the curve downwards to darken the reds in the shadow area of the image.



**4** Next, switch to the Green Channel and repeat steps 2 and 3. How much you adjust the curve will depend on the look you are after, but you will want to increase the green highlights and darken the green shadow areas.



**5** For the final colour edit, select the Blue Channel. For this curve, you want to adjust it in the opposite direction to the previous steps – decrease the blue in the highlights and increase it in the shadow areas. Again, how much you adjust this is down to your personal taste.



**6** The final stage is to return to the full RGB curve and adjust the overall contrast of the image. Depending on the photograph, this will need to be increased. Create an S-shaped curve by lowering the shadows and boosting the highlights.



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# Strange world

**Jo Paul Wallace**, joint winner of the Street Photography Now Project, explains how the way he shot images slowly began to change after he discovered the 'strange world' of street photography. He talks to **Oliver Atwell**

**STREET** photography is one of those genres that provokes either a knowing grin or a disgruntled huff and roll of the eyes. It depends on who you talk to. While some see it as a fascinating look into human behaviour, others regard it as an artless and superficial waste of memory card space and film. The truth is that when street photography is done right, it can produce some exquisite imagery – as seen in the entries for the Street Photography Now Project at [streetphotographynowproject.wordpress.com](http://streetphotographynowproject.wordpress.com).

The project, which was launched on 1 October 2010, is a collaboration between The Photographers' Gallery in London, and Sophie Howarth and Stephen McLaren, authors of the book *Street Photography Now*. Every week for 52 weeks a leading

street photographer issued an instruction that would form the inspiration for photographs taken by members of the associated Flickr group. Each member then submitted one image every week with the instruction in mind. The last instruction was given out on 23 September 2011 and a final count of all entries revealed that more than 16,000 images had been submitted throughout the year.

However, there were two photographers who stood out from all the others – Jo Paul Wallace and Jack Simon. Both were awarded £500 worth of Thames & Hudson vouchers, as well as an online show at the Photographers' Gallery website.

I spoke to London-based photographer Jo Paul Wallace (Jack Simon will feature in

AP 26 January 2012), who is a relatively recent convert to the world of photography, at least in photography terms. He started shooting around 15 years ago during his travels around Europe and South America.

'I lived in Guatemala for a few years where I was shooting a great deal of documentary photography,' says Jo. 'That activity coincided with the charity work that I was doing over there, where I was spending a lot of time with children who were living in places like rubbish tips. That's where the seeds of my street photography was born.'

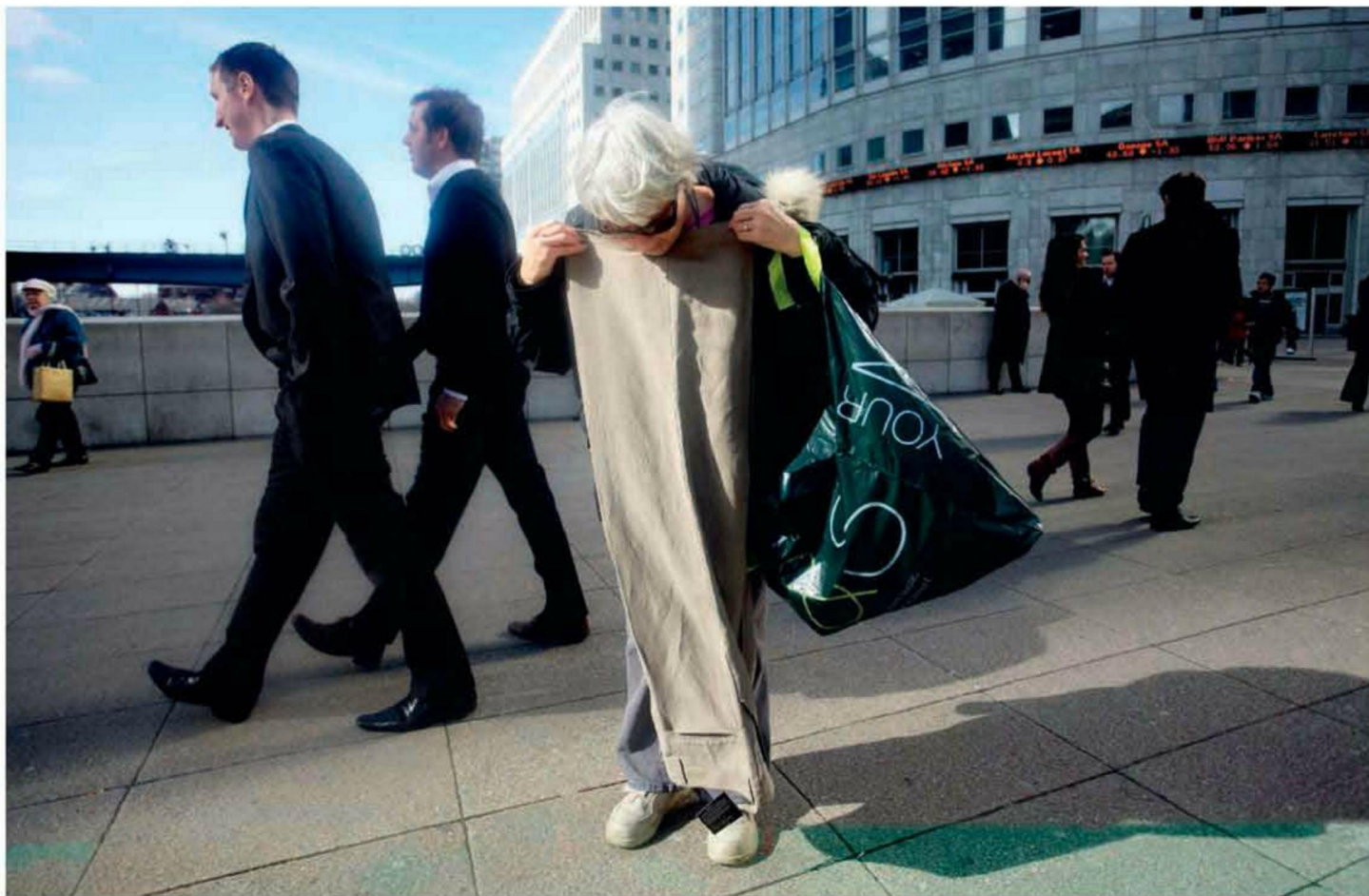
It was around two years ago that Jo discovered the genre of street photography. He read the *Street Photography Now* book, which gave him the inspiration he needed to expand on his documentary experience and take his photography in a different direction.

'Once I'd discovered this strange world of street photography, the way I shot images began to slowly change,' says Jo. 'The transition came in the form of what I was trying to show in my images. In my documentary work I was always trying to show a definitive scene and document exactly what I was seeing. I realised with street photography that I could explore human behaviour and all the absurdities that go with it. It was more light-hearted and a little more subjective.'

One day, while looking into the background of the *Street Photography Now* book, Jo came

**Instruction #12,  
Look for the stars,  
even in broad  
daylight, Markus  
Hartel**





Above: Instruction #24, Follow the money, Stephen McLaren



### Instruction #13, Look closer to home, Lars Tunbjörk

**'IT WOULD** appear that this is a shot that I've waited for,' says Jo. 'The logical thing to think is that I set myself up in this position and waited for someone with their head down to walk into the frame. Actually, I didn't intend for this shot to happen. It was pure luck, as many street photography images can be, that I was attracted to the rubbish you see on the left. All I wanted was for a person to walk past, but then this guy came along with his head down and I went straight into autopilot. I fired off a couple of shots and managed to get the image you see here. Those strokes of luck can be as satisfying as the ones you've actively sought out.'



across the Street Photography Now Project on Flickr.

'At that point I didn't know a great deal about street photography,' says Jo. 'The knowledge I had came from the book and from a handful of my own attempts. I actually only found out about the Street Photography Now project about two days before it started.'

Jo decided that the challenge of producing 52 images throughout the year to fit the weekly instructions was too much of an opportunity to pass up. Once he began submitting images, he realised that one of the most valuable aspects of joining the project was in the feedback that he was receiving from the Flickr community. The comments helped him understand which of his images were the most successful.

'The Flickr group helped me to appreciate which shots fitted the weekly instruction,' says Jo. 'The project group was the first group that I'd ever been a part of in Flickr. Being part of that group presented one of the greatest learning experiences for me. It was a great way of learning about other street photographers, as each week's instruction would come from an established photographer. That would then form the focus of a discussion between the members of the Flickr group, where we could identify and discuss that photographer's style and exactly what it was that made their images interesting. You can then learn to interpret people's images in a more critical way.'





### ON THE STREET

Jo's images, which were shot using a Canon EOS 5D Mark II, were generally taken in the spare moments he could grab between work and family.

'I work in the East End of London and have to travel through Greenwich to get there,' says Jo. 'As a result, a lot of my shots were taken in that area. Then, if I got the time to go into other parts of London, I'd grab as many shots as I could find. It was a matter of fitting it around my life. I would take every spare moment that I could get to take a look at that week's instruction, interpret it and then get the shots I wanted.'

As useful as the weekly instructions were to Jo, he maintains that he could never go out looking for a shot with a preconceived idea of what he would shoot that day.

'Things happen so randomly when you're shooting on the street,' he says. 'While there are occasions when you can actively seek out a shot, a lot of the time many of these photographs are things that I was lucky enough to fall across by chance. The instruction sat in the back of my mind and acted as a bit of a subconscious magnet, where it would draw me to things that in some ways fitted into the idea being suggested. Perhaps in some ways the word instruction sounds a little prescriptive. It was more like a weekly inspiration. Then you could use that as your platform to jump into an idea for an image.'

As well as relying on chance encounters, Jo sometimes allowed himself the time to explore one area and wait for something interesting to come to him.

'A few times I found myself in a particular environment waiting for a person to walk into the scene to make the photograph,' he says. 'But that could mean hanging around in one spot for a lengthy amount of time, sometimes up to two hours. On other occasions I would spot someone who just had a certain quality about them. Then it was a



**'A few times I found myself in a particular environment waiting for a person to walk into the scene'**

**Above: Instruction #41, The different shades of grey are astonishing, Boris Savelev**

**Below: Instruction #2, Turn your attention to the four-legged population, Ying Tang**



ALL PICTURES © JO PHIL WALLACE

**Instruction #21,  
Be aware of the way the camera  
compresses a three-dimensional world  
into a two-dimensional plane and use  
that to your advantage, Nick Turpin**

**'UNLIKE** my shot of the man with the CVS sign for a head [see opposite page], this shot was entirely intentional,' says Jo. 'The principal aim was to follow that week's instruction, which was from Nick Turpin, and said, 'Be aware of the way the camera compresses a three-dimensional world into a two-dimensional plane and use that to your advantage.' It was about being aware of how objects on different planes can be arranged to appear as if they are one and the same.'





case of keeping an eye on them and seeing where they went.

'It may sound strange to say, but I try to slow thing down,' continues Jo. 'I tune into the world around me and try to see things in slow motion. That means I can relax and focus on the interaction between people and their environment. Then I can get myself in the right position to witness the elements come together.'

### GETTING IN CLOSE

More often than not Jo shoots his images with a wideangle lens. He started with a 28mm before moving on to a 17mm although these days he works with a 24mm, which gives him just the right amount coverage that he requires from his shots. As a result, Jo's image are distinct for their close-ups of people, such as in his shot taken under photographer Christophe Agou's instruction: 'The distance between yourself and others should not be greater than your arm's length' (see below).

'When I'm shooting, I'm getting right into the scene,' says Jo. 'I'm not afraid to get right up close to people. A lot of the time people don't actually think you're shooting at them, but sometimes they don't even notice because I shoot quite fast. I use fast shutter speeds and high ISOs to shoot quickly.'

'On one side of things I want to remain as inconspicuous as I can because of course if they notice me it can undo the candid nature of the image. I'm not there to offend anyone or to ridicule them, so if anyone asks me to delete my image of them I will. The point of my images is to make the viewer feel that they are on the street themselves, in the thick of it as it were.'

Another aspect of Jo's images that stands out is his ability to switch between colour and black & white imagery.

'When I shoot a mono image I don't see it in black & white,' says Jo. 'It's only something that occurs to me later. When I started the project I wanted to have a balance between monochrome and colour shots. Yet while I was shooting these images I had no preconceived idea as to which shots would be the black & white ones. If I go out and shoot on a bright sunny day and there are these striking contrasts between light and shadow, then obviously a monochrome shot is going to better represent those tones and shades. It's also a great way to represent mood and atmosphere. However, there are times when the colours seem to "pop", so clearly this dictates that the final image will remain in colour. The vivid colour is almost the central subject.'

### THE FUTURE

Having worked so extensively on producing a series of standalone images for the project, Jo now feels he is ready to focus on something a little more long term.

'I've started to explore an area in East London with the aim of producing a body of work that reflects the identity of a place,' says Jo. 'For me, this involves trying to reflect the social and cultural aspects of

**Below: Instruction #36, The distance between yourself and others should not be greater than your arm's length, Christophe Agou**



### Instruction #48, Things are what they seem to be, or maybe something else, Richard Kalvar

'**THIS** shot was taken in America,' says Jo. 'I think this guy was doing some sort of entertainment event at a coastal resort – he had been working to entertain the kids. With street photography you're always looking for a character and this guy stood out by a mile. He had just finished work and decided that he'd had enough for the day and would relax on the street with a drink. I was able to observe him from a distance and waited for a while before actually shooting. I didn't want to go in there with my shutter firing off because it would have ruined the moment.'

life on the street, while at the same time depicting the graphic element of people within their environment.

While the images that Jo produces are of course the desired result of his hard graft, there is an underlying motive in producing this work.

'Having completed the year-long Street

Photography Now project, I realise that having a purpose in street photography provides both motivation and a sense of direction,' Jo concludes. 'Ultimately, that results in me being able to vastly improve my sense of photography, both technically and theoretically. There's no greater gift that a project can give you.' **AP**

We talk to joint winner Jack Simon in **AP 26 January 2012**





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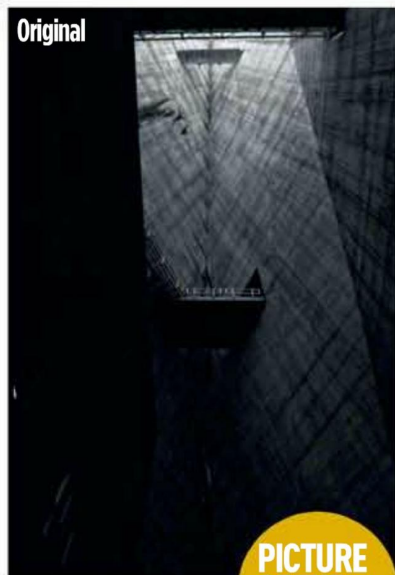
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# APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original

PICTURE  
OF THE  
WEEK

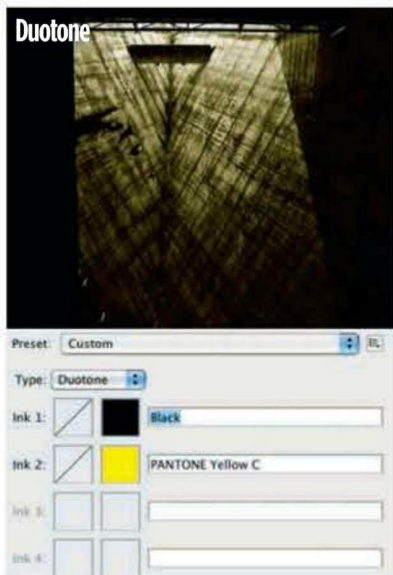
## Iguazu Falls hydroelectric dam, Brazil

Matthew Boulton

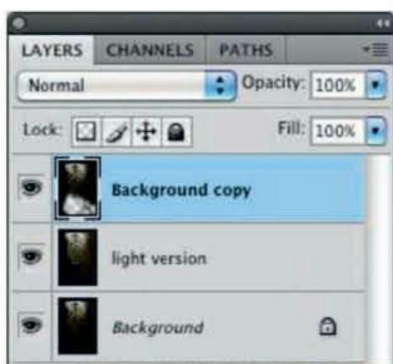
Canon EOS 550D, 17-70mm, 1/1600sec  
at f/4, ISO 1600

**PROJECTING** a sense of scale in some situations can be made difficult if there are no visual references or subjects that we recognise. Here Matthew wants us to be awed at the height of the 'cathedral' interior of this dam in Brazil, but the only element that might give us a clue as to the size of the place is the handrail on the platform, which is reproduced quite small and halfway up the frame. As there is equal space above and below the handrail any drama has been neutralised, so I've introduced a crop that places it on the lower third of the frame that then leaves the rest of the structure to tower above it.

Using Levels I darkened the shadows and midtones, relying on the added contrast to emphasise the distance from the top to the bottom of the picture, while at the same time producing a greater sense of depth with the darker shadows. The picture works quite nicely in black & white, but with a touch of warm colour I think it will look more interesting. I used a yellow second ink in duotone mode and then, having switched back to RGB mode, desaturated



Duotone



Lighter version

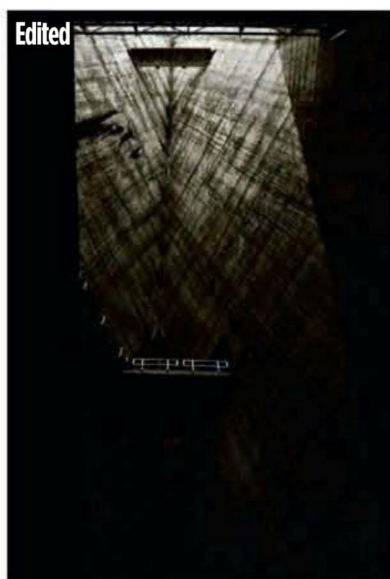


the colour to make it much more subtle.

The added colour with that contrast has obscured some of the detail below the handrail and platform, and we need some information there to help us appreciate that there is wall below as well as above. To



Desaturated



Edited

achieve this, I made a much lighter version of the image and pasted it over the adjusted version on top of that again. Using the Eraser tool set to 40% opacity and with a soft edge, I was able to gently erase parts of the dark layer to allow the detail from the lighter layer to show through. This gives the platform its shape back, and allows us to put it into the perspective of the whole structure.

Matthew got all the angles right and spotted a scene with great potential, so he wins my picture of the week award.



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1



2





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# ReaderSpotlight

## Elliot Hook Hertfordshire

Elliot's favourite subjects to shoot are the landscapes and wildlife of the British Isles – two subjects with which he feels he has a natural affinity. 'I really enjoy being outside among nature, and I use photography to try to capture those experiences to share with others,' he says. 'I appreciate the solitude that photography can bring; the feeling of being out there alone in the wild and experiencing nature first-hand.' Elliot's aim is to photograph as much of Britain's wildlife as he can.

### Stag at Woburn

**1** This is a classic shot of a deer among ferns silhouetted against the sun's rays  
Olympus E-3, 70-300mm, 1/2500sec at f/7.1, ISO 320, tripod



3

### EDITOR'S CHOICE

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We've seen 'deer silhouetted against misty dawn light' lots of times before, but Elliot's shot here is a particularly good example of the form. He certainly has all the elements needed: warm low-angled light, a fine beast with good antlers and just the right amount of mist. In this picture, I like the way the ferns echo the jagged fur of the deer's throat and the streaks of light coming from behind. A great shot, Elliot – *Damien Demolder, Editor*

### Tiger at wildlife park

**2** This unconventional portrait benefits from the tight cropping  
Olympus E-3, 70-300mm, 1/400sec at f/7.1, ISO 500

### Autumn agarics

**3** The vivid colour of the fly agaric fungi and grass offer a real feeling of autumn  
Olympus E-420, 70-300mm, 1/1600sec at f/4.1, ISO 100

### Fulmar at Land's End

**4** Placing the bird on the far left has resulted in this striking composition taken in Cornwall  
Olympus E-3, 70-300mm, 1/1600sec at f/5.6, ISO 250



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## Elliot Hook Continued

### Red kite

**5** Elliot has given ample space to this impressive bird of prey

Olympus E-3, 70-300mm, 1/1600sec at f/7.1, ISO 400

### Rolling hills

**6** The textures of this image seem almost impressionistic

Olympus E-420, 40-150mm, 2secs at f/22, ISO 100, tripod, ND filter, ND grad







## Mike Wilde West Yorkshire

Mike's first forays into photography occurred when his father bought him a Brownie 127 camera to document a school trip to Switzerland. He has been hooked ever since and has been slowly building up a significant collection of cameras and lenses. Mike sees himself as an all-round photographer who dabbles in various genres, such as wildlife, architecture and macro. Some of his favourite locations are the Western Isles, Wales and North Yorkshire.

### Fox at Potteric Car Reserve

1 Using the vegetation as a frame for the fox has worked well here  
Nikon D300, 150-500mm, 1/4000sec at f/8, ISO 200

### Backlit hind and midges

2 The ethereal lighting is the most striking feature of this image  
Nikon D300, 150-500mm, 1/1250 at f/6.3, ISO 200

### Great spotted woodpecker

3 Woodpeckers are incredibly active, so Mike was lucky to get this shot  
Nikon D300, 150-500mm, 1/1600sec at f/6.3, ISO 800



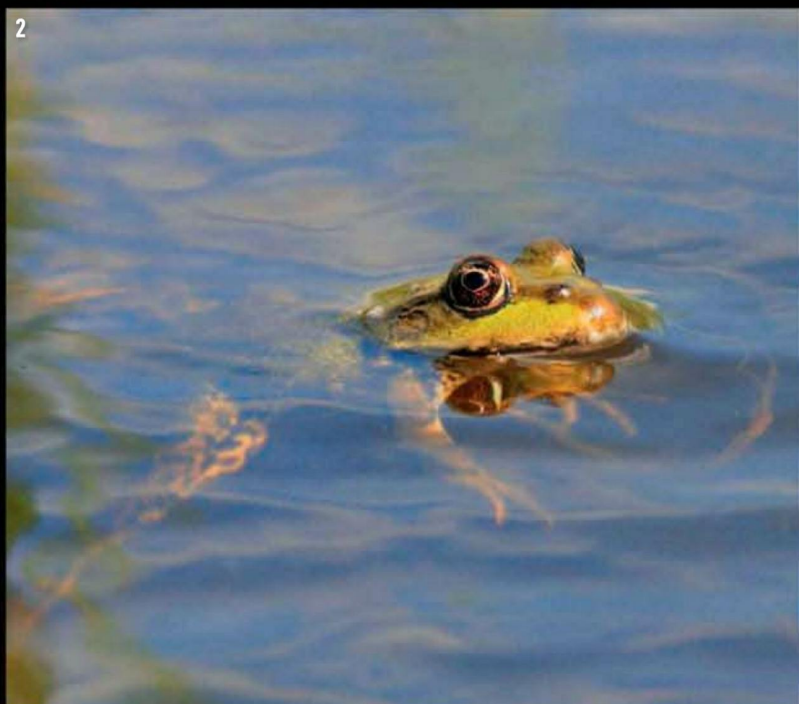




## Oliver Mannion

Kent

In 2010 Oliver was named the Kent Wildlife Trust Photographer of the Year due to his winning photograph of a swan in flight taken at Oare Marshes Reserve in Faversham. As can be seen in this selection of pictures, Oliver chooses not to restrict himself to one type of animal and likes to photograph various different species. You can see more of his work at [www.flickr.com/photos/olivermannion/](http://www.flickr.com/photos/olivermannion/).



Blue tit

1 The contrast of light and shadow is a striking feature  
Canon EOS 400D,  
300mm, 1/200sec at  
f/7.1, ISO 200

Marsh frog

2 The bizarre and vivid eye is a strong focus point here  
Canon EOS 400D,  
300mm, 1/200sec  
at f/9, ISO 200

Bush cricket

3 The greens and blues complement each other nicely  
Canon EOS 400D,  
1/250sec at f/5.6,  
ISO 100

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# Living off the land

For some years **Steve McCurry** has been working with Lavazza coffee documenting the lives of coffee producers across the world. He talks to **Gemma Padley** about his involvement with the project and offers a glimpse into his photographic world





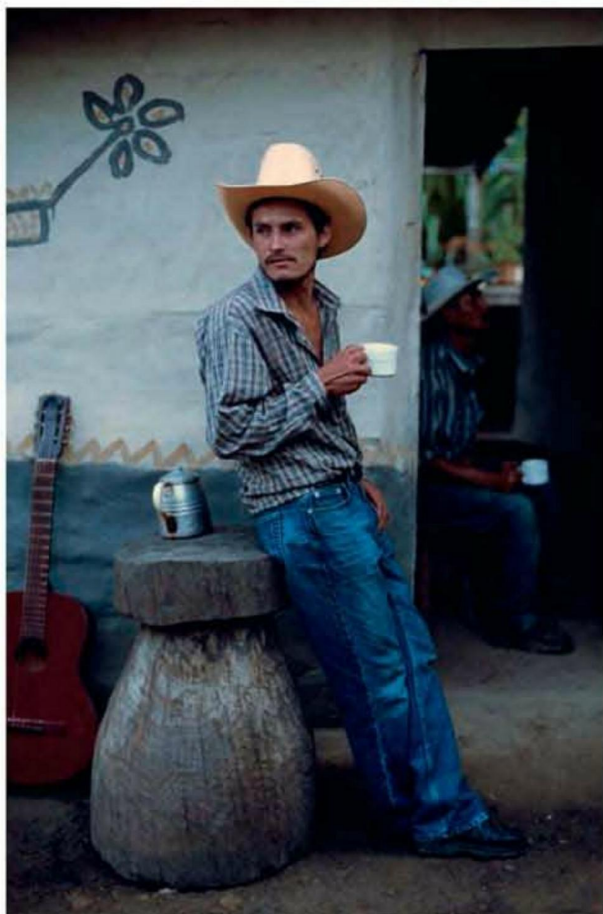
A girl looks  
thoughtfully at  
the camera in La  
Fortuna, Honduras





**Above: A group of men playing pool in Honduras**

**Left: A man relaxes with a drink in La Fortuna, Honduras**



**STEVE** McCurry is one of the world's greatest living photographers. A regular contributor to *National Geographic* and a member of Magnum Photos since 1986, his instantly recognisable images are both emotive and thought provoking. He skilfully conveys what life is like for ordinary people throughout the world, yet deftly avoids clichés in the process.

For a number of years Steve has been involved in a project called Project ¡Tierra! (*tierra* being the Spanish word for land) launched by Italian coffee company Lavazza. The aim of the scheme is to improve the economic, social and environmental conditions of coffee-producing communities in countries such as Honduras, Peru and Colombia, and to allow the communities to function autonomously and in a sustained way. Some of the measures Lavazza has taken include offering training to coffee growers and providing modern equipment to improve the efficiency of production, as well as refurbishing existing facilities.

Steve's role involves visiting these coffee-growing countries, and photographing the lives and experiences of the coffee growers to raise awareness of the project through his images. He used a Nikon D3X with a 24-70mm lens for the project. 'I've been working with Lavazza for several years, travelling around the world photographing many of their coffee-growing projects,' says Steve. 'Tierra is an ongoing project, which involves working with small coffee

producers to advance the coffee-producing techniques and improve infrastructures. The aim is to improve the livelihood of the coffee growers and their families. My role was to document this.'

In August last year, Steve travelled to the Lambari area of Brazil. In January this year he visited the state of Karnataka in India, and also Tanzania. 'There are other locations we still want to go to, such as Vietnam and Cambodia, and perhaps Uganda,' he says. 'Of all the places I went to I had a particular fondness for Peru and Honduras,' adds Steve. 'We were staying in very small villages and the projects were often family-related. Every family had its own part to play – either to pick or dry the coffee. It's a real community feel.'

Perhaps we should pause here for a moment to fill in some important background information on both Steve and Lavazza. Steve, who was born in Philadelphia, Pennsylvania, and now lives in New York, began his career photographing in Afghanistan after working for a newspaper for a couple of years and spending time in India, where he honed his photographic eye. He has covered conflicts in countries such as Cambodia, the Philippines and Iraq, and has won numerous awards for his photography,





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**A worker takes a well-earned break in Colombia**

**A girl pauses to have her portrait taken in Honduras**

including the Robert Capa Gold Medal for his work in Afghanistan. Among his best-known photographs is the famous 'Afghan Girl' image – a portrait of a refugee girl with piercing green eyes taken in 1985. However, in terms of the depth and breadth of Steve's photographic archive, this is just the tip of the iceberg.

Steve's involvement with Lavazza began in 1999 when he and 11 other Magnum photographers, including Elliott Erwitt, Inge Morath, Martine Franck, Ian Berry and René Burri, were invited to produce the Lavazza calendar for that year. Working under the title 'The Sensual World of Coffee', the photographers took pictures that explored coffee in five continents. Locations included Cadaques in Spain, Addis Ababa in Ethiopia and Puerto Colombia, Colombia. Steve's image, which was published for the month of April (see page 40) was taken in Delhi, India, and shows a lady holding a cup of coffee, looking out of the frame, while a man pours coffee for another lady in the background.

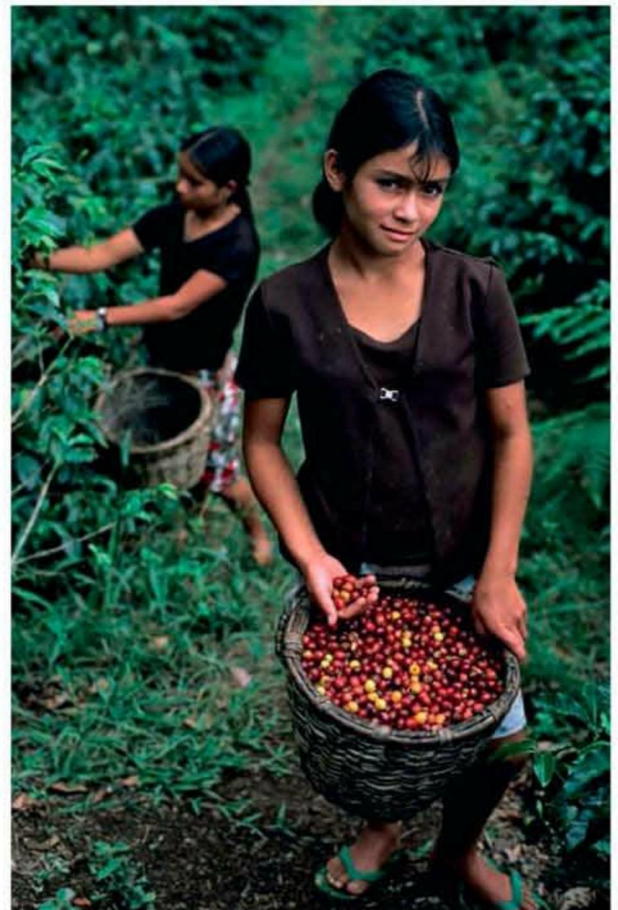
'Working on the Magnum edition of the Lavazza Calendar in 1999 was great fun,' says Steve. 'It was a worldwide campaign. We were 12 Magnum photographers scattered all over the planet. I've worked in India for a number of years, so I decided

to take my image in India. India is primarily a tea-drinking country, but they also grow coffee. I photographed some people drinking coffee at a reception in the capital, Delhi. I wanted a location with a historical feel – one that had architectural detail in the background. My approach has always been a documentary one and in this situation I was able to photograph the people as they were.'

Lavazza has been producing coffee for 100 years and has published the Lavazza Calendar for the past 20 years. Each edition of the calendar is produced by a well-known photographer and is a celebration of the company's passion, creativity and commitment to producing the very best coffee. Recently celebrating its 20th anniversary at a lavish ceremony in Milan (see page 40 for more) the calendar has been produced by some of the biggest names in photography, including Helmut Newton, David LaChapelle, Albert Watson and Annie Leibovitz.

'If I were to produce a Lavazza Calendar, I'd want a universal theme, perhaps involving travel to different coffee-producing countries,' ponders Steve. 'I'd want a theme that united these different cultures to give a sense of the "one world" we live in. It would require a lot of thought to come up with something inventive, but it would be a great challenge and lots of fun.'

With his wealth of experience as a photojournalist and connection with





➔ Lavazza already firmly established, Steve was the obvious choice to spearhead a project focused on documenting the lives of coffee growers across the world.

Steve's images, from his environmental portraits of workers preparing the ground for the coffee plants to the evocative portraits of children looking wistfully out of the frame, provide a unique insight into these people's lives. They serve as a reminder of the dedication and commitment of the coffee growers and how labour intensive their work can be.

For each location Steve visited, part of the objective was to photograph the pruning, drying and all techniques associated with the production of the coffee. But aside from this there is a serious social component that Steve wanted to convey. Whether this involved children at school or people going about their daily business, Steve's aim was to relay the real lives of the people he encountered. 'We didn't only want to photograph the coffee production,' he says. 'We wanted to show how people live in these coffee-producing countries.'

Steve's approach, as is the case with all his documentary work, is to forge a connection with his subjects. Sometimes he was invited into people's homes and spent time at the plantations. 'A good portrait is one that gives an insight into the personality of the person being photographed,' he says. 'Light, design, composition and emotional content are elements that are important to a good portrait. Photographers depend on intuition and instinct. You arrive at a certain balance regarding the right background, moment and a particular light. It's important to relate to them as real people, not simply as subjects for your camera,' he adds. 'Once a rapport is established, people tend to relax and open up. I don't think there's any mystery about it.' **AP**

To see more of Steve's images visit [www.stevemccurry.com](http://www.stevemccurry.com)

To find out more about Lavazza and Project jTierra! visit [www.lavazza.com/corporate/en/company/socialresponsibility/gallery/india.html](http://www.lavazza.com/corporate/en/company/socialresponsibility/gallery/india.html) Lavazza jTierra! is a full range of Rainforest Alliance-certified products. For more information visit <http://storeuk.lavazza.com/a-modo-mio/capsules/-tierra-intenso/prod1041.html>.



**Above: Men hard at work in Brazil**

**Below: Steve's image for the 1999 Magnum edition of the Lavazza Calendar**

## STEVE MCCURRY AND THE 2012 LAVAZZA CALENDAR

**TO CELEBRATE** 20 years of the Lavazza Calendar, Lavazza ran a competition for amateur photographers judged by Steve McCurry. The theme was 'Travel and Seduction'. Entrants were invited to upload their images to the Lavazza website between 1 August and 25 September this year. 'I was very impressed with the high quality of entries,' says Steve. 'There were a lot of creative, inventive photographs. I loved the image of a female nude lying in bed with a coffee cup beside her taken by Michele Michelsanti (below). I thought it had a wonderful composition and sensuality.' The winning photographers were among the guests at the official launch of the 2012 Lavazza Calendar in October in Milan, Italy. Among the guests were Magnum photographers Steve McCurry and Elliott Erwitt. (For more details see AP's news story at [www.amateurphotographer.co.uk/news](http://www.amateurphotographer.co.uk/news) and search for 'Lavazza').





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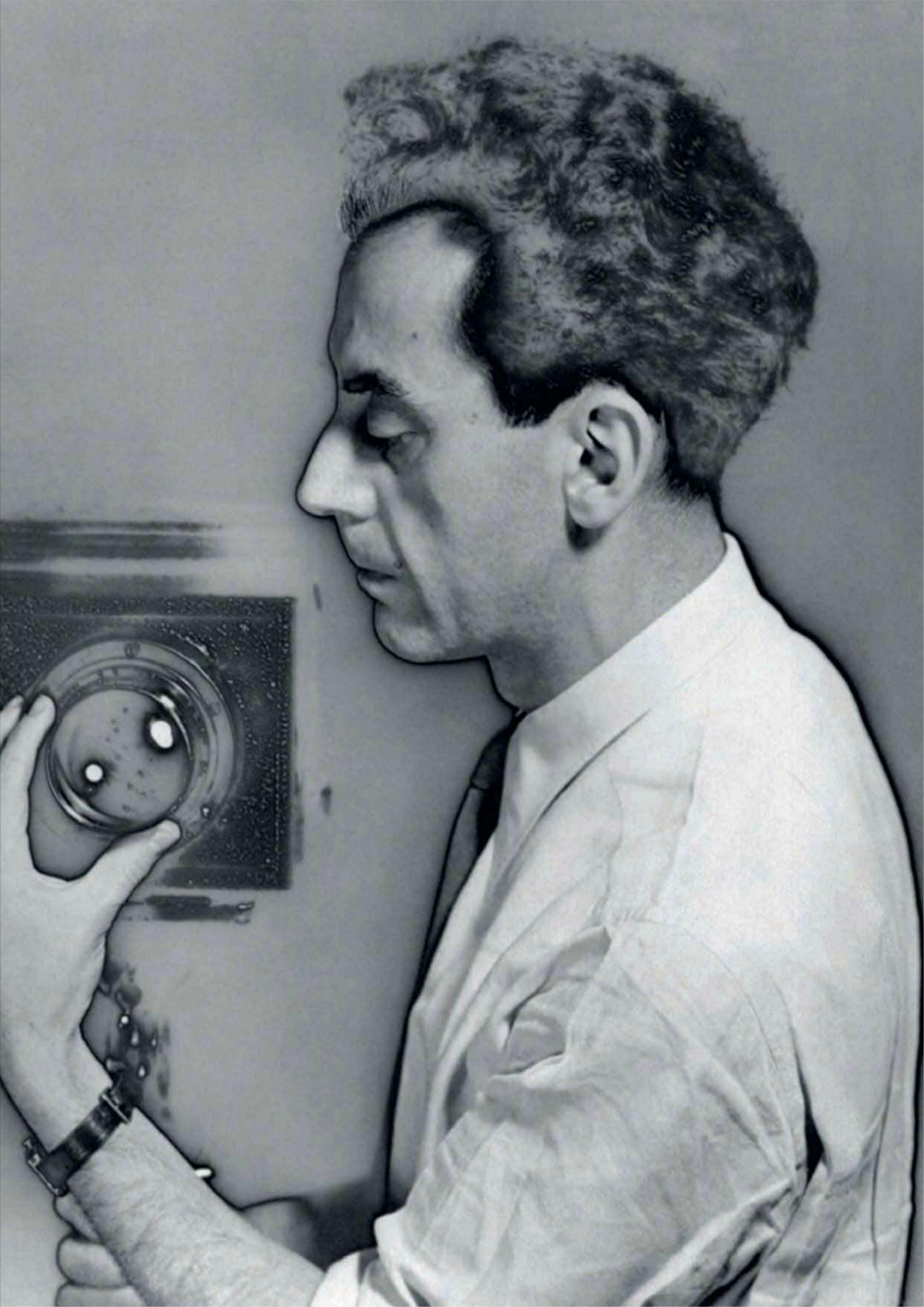
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Left: Man Ray self-portrait, 1931

Right: Man Ray's solarized image titled 'Woman on folded arms', 1931



## Amateur Photographer's... ICONS OF PHOTOGRAPHY

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# Man Ray (1890-1976)

**Man Ray** deliberately broke photography's 'rules' to create his distinctively imaginative imagery, writes **David Clark**

**MAN RAY** was a painter, filmmaker, sculptor, poet, essayist and philosopher, but he is best known for being a groundbreaking and original photographer. Although his most famous work was produced in the 1920s and '30s, it still retains its vitality and visual impact today.

Ray approached photography in the same way as his other artistic pursuits: as a means of creative self-expression for which there are no rules. At a time when 'straight' photography was fashionable and many believed that the medium's strength lay in its detailed reproduction of the real world, Ray's work explored the world of the imagination.

In his lifetime, Ray created his own enigma; he evaded giving information about his family background and often playfully invented conflicting stories about his life

and work. He insisted, for example, that his real name was Man Ray, but we now know that he was originally named Emmanuel Radnitzky and that he was born in 1890 to Russian-Jewish parents who had emigrated to Philadelphia, Pennsylvania, in the USA.

His father was a tailor and his mother a seamstress, but Ray showed a strong interest in drawing from a young age. When he graduated from high school in New York, he was offered a scholarship to study architecture but turned it down to pursue a career as an artist. In these early years, he began by earning his living as a commercial artist and technical illustrator.

He initially painted in a Cubist style and his work soon brought him to the attention of leading figures in the arts, including Alfred Stieglitz (who introduced

him to photography) and the artist Marcel Duchamp. When Ray moved to Paris in 1921, Duchamp took him to meet many of the other artists and writers living in the city at that time. Soon Ray was doing portraits of Picasso, Hemingway, Joyce, Dali and others, and by 1924 he was working regularly for *Vogue* magazine.

At this time he also began working with photograms – images made by placing three-dimensional objects on photographic paper and exposing them to light. Photograms had been made since the earliest days of photography, but Ray reinvented them in his own style and called them Rayographs.

He took photograms to a new creative level, making complex assemblages that often juxtaposed incongruous objects. He sometimes moved them, or the light source, during the exposure, creating intriguing visual effects. As he later wrote in his autobiography, he was 'trying to do with photography what painters were doing, but with light and chemicals instead of pigment and without the optical help of the camera'.

By 1929, Ray was himself one of the leading artists working in Paris and was considered part of the Surrealist group. That year, Lee Miller, then a famous model and one of the most celebrated beauties of her age, travelled to the city with the aim of becoming Ray's assistant.

Although Ray initially refused, she soon became not only his assistant but also his model, muse and lover. Their tempestuous relationship and artistic collaboration lasted three years, during which Ray developed the technique most





© MAN RAY TRUST/ADAP. BY PARIS 2011



associated with his name: solarization.

Photographers had been aware of solarization since the 19th century, but it hadn't been consciously used as an artistic technique. It involved the partial or total inversion of an image on a negative or print, caused by temporarily switching on a light during development, and was regarded as an unfortunate accident. In 1930, Miller accidentally switched on a light while developing one of Ray's prints and he immediately saw its artistic potential.

He developed the idea and began consciously solarising images as an artistic technique. These startling images caused a sensation in the art world and, for many commentators, confirmed photography's potential as a creative art form on a par with painting and sculpture.

Ray, however, refused to discuss his work in detail, preferring to let it speak for itself. He said, 'Of course, there will always be those who look only at technique, who ask "How?", while others of a more curious nature will ask "Why?". Personally, I have always preferred inspiration to information.'

When Ray's affair with Miller ended in 1932, he was distraught. Around this time he made one of his most famous photographs, 'Glass Tears' (see above), which shows part of a woman's face with glass beads in place of real tears. Although Ray never specifically commented on the background to the photograph, its date suggests it may be related to his break-up with Miller.

In 1940, after the German occupation of Paris, Ray returned to America and settled

in Los Angeles, where he worked as a fashion photographer for almost ten years. He returned to Paris in 1951, where he lived for the rest of his life and continued to photograph, paint and make other artworks. He died in Paris in 1976, aged 86.

Ray's charismatic personality, his visual inventiveness and his insistence on the importance of artistic freedom put him among the most influential artists of the 20th century. His greatest work came about as a result of his mischievous rule-breaking and his belief that in art, everything can and should be tried. For him, the results always justified the means.

'When I took photos, when I was in the darkroom,' he stated, 'I deliberately dodged all the rules, I mixed the most insane products together, I used film way past its use-by date, I committed heinous crimes against chemistry and photography, and you can't see any of it' **AP**

#### BOOKS AND WEBSITES

**Books:** *Man Ray: American Artist* by Neil Baldwin (published by Da Capo Press) is a biography that attempts to get behind the myths about the man. *Man Ray/Lee Miller: Partners in Surrealism*, published earlier this year, focuses on the couple's working and personal relationship.

**Websites:** The official website of the Man Ray Trust is [www.manraytrust.com](http://www.manraytrust.com). The site features links to the Man Ray image archive and other sites. Further details of Ray's life, plus more useful links, can be found on the Man Ray page on [www.wikipedia.org](http://www.wikipedia.org).

**Man Ray's 'Glass tears', 1932, which many believe is related to his break-up with Lee Miller**

## Biography

### 1890

Born Emmanuel Radnitzky in Philadelphia, Pennsylvania, on 27 August to Russian-Jewish immigrant parents

### 1897

The family moves to New York

### 1908

Graduates from high school and pursues a career as an artist

### 1912

Antisemitism and ethnic discrimination force the family to change its name to 'Ray'. Emmanuel, nicknamed 'Manny', starts to call himself Man Ray

### 1912

Begins studying at the free-thinking Ferrer School in New York, where his artwork develops rapidly

### 1914

Marries the poet Adon Lacroix. They separate five years later

### 1921

Moves to Paris and settles in the Montparnasse area

### 1923

Publishes his first Rayographs

### 1929

Lee Miller becomes his assistant and soon his model, muse and lover

### 1930

Develops the technique of solarization after Miller accidentally turns on a light while developing one of Ray's prints

### 1932

Ray and Lee Miller separate

### 1940

Leaves Paris in response to the German occupation. In Los Angeles he meets Juliet Browner and marries in 1946

### 1963

Publishes his autobiography *Self-Portrait*

### 1974

A special exhibition of Ray's work, celebrating his 85th birthday, is held at New York's Cultural Center

### 1976

Dies from a lung infection in Paris on 18 November



# AND THE WINNER IS

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Image: Lee Palmer, FRPS, EFAP, APSA

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Image: Sashley Ziegen

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David Kilpatrick, BJP Oct 2010



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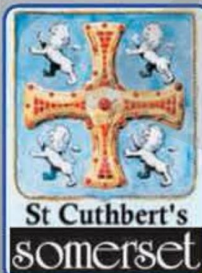
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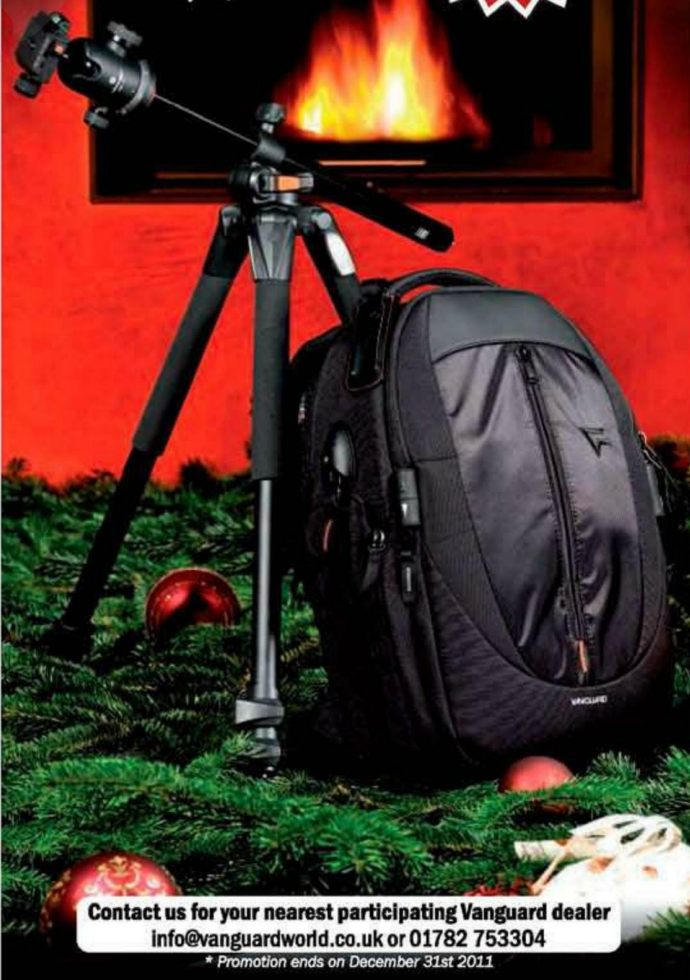
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# WIN! One of 3 superb new Samsung MultiView MV800

**WE'RE** giving you the chance to win the perfect Christmas gift – a Samsung MultiView MV800 and Samsung 8GB Micro SD card so you can capture and record the highlights of the festive period in style! In a choice of black, red or white, the Samsung MultiView MV800 will turn heads at any festive gathering.

Featuring a 3in flip-out display, the 16.1-million-pixel MultiView MV800 makes it easy to shoot, record and view pictures from high and low angles. Whether it is capturing the perfect self-portrait to polish your online profile, a great group shot of friends and family enjoying the holidays, or taking the best image of fellow party goers at a festive concert, the flip-out display ensures you won't miss that timeless photo.

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To enter, simply visit our website at [www.amateurphotographer.co.uk/competitions](http://www.amateurphotographer.co.uk/competitions) and answer the following question correctly for your chance to win one of three prize packages.

**Q: What special feature does the Samsung MultiView MV800 have?**

**A: 1in flip-out display**

**B: 2in flip-out display**

**C: 3in flip-out display**

Competition closes **Sunday 8 January 2012**. For terms and conditions visit [www.amateurphotographer.co.uk/competitions](http://www.amateurphotographer.co.uk/competitions). For more details about the Samsung MV800 visit [www.samsung.com/uk/multiview](http://www.samsung.com/uk/multiview)



# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Case Logic SLR Camera Backpack £79

[www.casellogic.com](http://www.casellogic.com)

**THIS** is the first time we have reviewed a bag from Case Logic, and the initial impressions are good. There are several bags in the range, and on test is one of the largest, the SLR Camera Backpack. It is designed to hold an enthusiast DSLR with 70–200mm lens attached, plus it has space for an extra six smaller lenses/flashgun, although like most bags the internal dividers are adjustable. Handily, the dividers are bright orange, which means the kit stands out well. Only one entrance to the kit section means you have to take the backpack off the shoulders, which makes it slower to access than those with side pockets.

On the front is a pocket that is handy for papers, while smaller pockets inside are ideal for camera accessories. The rear has a 15in laptop compartment and pocket that holds a raincover, which is also a good place to hide valuables. The padding on the back of the bag and straps is ample, meaning a full load is comfortable. A nice touch is the Velcro loop ('strap management') to roll away excess strap ends. Instead of side access, there are external pockets to hold a drinks bottle and tripod legs. I would like to see slightly better padding on the underside of the bag, although the front of the bag is well protected.

**Tim Coleman**



**Amateur Photographer**

A well-priced bag with numerous pockets that is ideal for the casual user



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



## Westcott Micro Apollo £25

[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk) or call 01782 753 333

**WESTCOTT'S** Micro Apollo diffuses the flash light emitted from a hotshoe flash unit. The device is constructed from a soft shell with silver interior for maximum light output, a diffused front panel and black sides to reduce light spillage. Inside, a removable metal frame gives the front a rigid structure. With its Velcro tabs it can be adjusted to any size of flashgun and fastened securely and speedily. Where the metal frame gives the Micro Apollo an advantage over the competition is that it can easily be used to hold colour gels, making the device a great option for a variety of flashlight modifications.

Although the construction of the Micro Apollo feels less durable than some other similar devices, it is sturdy enough in use and practical. It adds a new dimension to flash photography, without taking up much space in the kit bag thanks to its flat-pack design.

**Tim Coleman**

**Amateur Photographer**

A versatile flashlight modifier



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Fujifilm FinePix X10

Fuji's advanced compact camera follows the styling of the X100. We put it to the test.

AP 10 December

### Sony NEX-5N

The update to the original NEX-5 sees a new 16-million-pixel sensor, 10fps shooting and 1080p HD video.

AP 10 December

### Ricoh GRD IV

Ricoh's latest advanced compact camera with a 28mm f/1.9 lens and 10-million-pixel sensor.

AP 17 December

### Nissin Di622 Mark II

Nissin has updated its mid-range flash gun and it now features three wireless modes and up to a 44 guide number.

AP 17 December

### Harman Titan

This sleekly designed injection-moulded pinhole camera is a collaboration between Harman and Walker Cameras.

AP 24 December



# Expand your creativity

Photo © Tay Choon Guan



## Tokina

AF 11-16MM F/2.8

The new Tokina AT-X 116 PRO DX is an ultra-wide angle lens with a fast f/2.8 aperture for better photography in low-light situations and creative shallow depth of field.

Based on the award-winning optical design of the AT-X 124 PRO DX, it has a slightly shorter zoom range to maintain optical quality at wide apertures.

Tokina's exclusive One-touch Focus Clutch Mechanism allows the photographer to easily and quickly switch between Auto Focus and Manual Focus.

The lens is designed for use exclusively on **Canon**, **Nikon** and **Sony** Digital SLR cameras with an APS-C sized sensor.

Visit [www.kenro.co.uk](http://www.kenro.co.uk) for more information.

*"Tokina offers engineering and optical quality at least the equal of the camera makers."*

Geoffrey Crawley - *Amateur Photographer Magazine*

Tokina AF-X 116 Pro DX AF 11-16mm f/2.8

Specification	20/20
Build	10/20
Handling	10/20
Performance	20/20

89%

**Photographer**



100mm f/2.8 MACRO  
AT-X AF PRO D



AF 35mm f/2.8  
MACRO AT-X PRO DX



10-17mm f/3.5-4.5  
AT-X DX FISH-EYE



12-24 mm f/4.0  
AT-X 124 AF PRO DX MkII



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# Samsung NX200

With its 20.3-million-pixel APS-C sensor, Samsung's slim compact system camera certainly raises the stakes. We find out what the NX200 has to offer advanced photographers

**Mat Gallagher**  
Deputy Editor



**SAMSUNG'S** move into the compact system camera (CSC) market seemed a natural step for a company keen to provide more advanced photographic solutions. Without much of a camera heritage to call upon and only a brief stint (from 2005–2009) in DSLRs as a collaboration with Pentax, using the Pentax K mount, this new market had much more potential. Rather than taking the potentially easy route of joining the micro four thirds system for its compact system cameras, Samsung

created its own lens mount and opted for a larger APS-C sized sensor. This combination of large sensor and slim body has proved popular with more advanced photographers, and was also the route taken by Sony with its NEX range. CSCs are divided into two groupings split by design rather than features or cost. The DSLR-styled model features an electronic viewfinder and a substantial grip, while the more compact-styled version opts for a slimmer design, often without a viewfinder. Although the DSLR style appeared the most popular initially, as second and third generations are released it is the compact-bodied system taking the lead.

Samsung's compact-style range was introduced with the NX100 which, although it lacked the viewfinder and the grip of the

## AT A GLANCE

- 20.3-million-pixel APS-C CMOS sensor
- NX mount
- i-Function 2.0
- 3in, 614,000-dot AMOLED screen
- 7fps continuous shooting
- 1080p HD video capture
- Street price around £699

company's DSLR-styled NX10, was actually not that much smaller, due to the dew-drop-inspired body design. The NX200, which replaces the NX100, is much slimmer than its predecessor, and replaces the 14.6-million-pixel sensor with a brand-new Samsung-made 20.3-million-pixel CMOS unit. Combining such a high-resolution sensor with a small body puts the NX200 in a very strong position. After all, with the exception of the new Sony models, users would need to look at semi-professional full-frame models to find a similar resolution. The camera also uses the i-Function lens system – now with customisable functions – and a high ISO 12,800 setting for low-light conditions.

## FEATURES

The smaller four thirds sensor used by Panasonic and Olympus in their system cameras benefits from requiring a smaller image circle and shorter focal lengths due to the smaller sensor, resulting in physically smaller lenses. With an APS-C-sized sensor, Samsung didn't have this luxury, but the NX mount has included designs such as a collapsible zoom and three pancake lenses to keep the optics compact. The new sensor provides a 5472x3648-pixel image, equating to roughly a 12x18in print at 300ppi or an A2 print at 220ppi.



Images are saved in a choice of JPEG with normal, fine or super fine compression, or Samsung's native 12-bit SRW raw format. Although no information has been given as to whether this is a completely new processor or a tweaked version of the previous model, it now allows a 1-stop increase in sensitivity, giving an ISO range of 100-12,800 along with full 1080p HD video at 30fps compared with the 720p offered by all other NX models. Video is recorded in MP4 format with stereo sound and there are options for manual and speed priority exposure control, as well as the program and aperture priority seen on the NX100.

Super Sonic Drive (SSD) dust reduction is built into the body to dislodge any dust particles in front of the sensor, although stabilisation remains lens based and is only present in the longer lenses and the 18-55mm kit lens. The pancake lenses and the 20-50mm remain non-stabilised to keep the size of the lenses compact, and is not an issue at these focal lengths.

The TTL metering system uses a 211-segment array with a choice of multi, centreweighted and spot options. Exposure compensation is available in  $\frac{1}{2}$  or  $\frac{1}{3}$  stops to just  $\pm 3\text{EV}$ , rather than the 5EV that is becoming more common on advanced models. Bracketing can also be applied with 3 frames in  $\frac{1}{2}$  or  $\frac{1}{3}$  stops for exposure and  $\pm 1$  to 3 steps in both axes for white balance. White balance itself can be fine-tuned in all modes and features seven presets as well as auto, temperature value and custom – set via the shutter button. The contrast-detect autofocus is now claimed to be faster, with a 100ms focus time, compared to the 170ms of the NX100 and NX11. Alongside the single and continuous options there is face detection, single-point selection (across all but the extremes of the image frame), 15-area focus and 35-area focus (close-up).

The standard array of manual and priority



**The compact size of the NX200 makes it ideal for street photography**

**The large sensor and wide-aperture lenses allow shallow depth of field in the shots**

exposure shooting modes is accompanied by a lens priority mode (to pick the best settings dependant on the lens attached), a smart auto mode, the panorama mode (as seen in the NX11) for instant stitched panoramas by holding the shutter and sweeping the camera across the scene (horizontally or vertically), and video. There are also scene and magic modes. There are 15 scene modes, including a new 3D mode, while magic mode houses 10 smart filters for effects such as vignette, old film and halftone dots, and magic frames, which include 13 graphic images to place your image into – such as a newspaper front page or an old film. This may be very entertaining for the family, but not modes photographers are likely to use very often.

There is no built-in flash in the NX200 as there was in the NX100, although the standard kit includes a small hotshoe-mounted unit with tilt control and a guide number of 8m @ ISO 100. There is also a noticeable removal of the accessory port, which was used by the electronic viewfinder. However, the hotshoe has two extra contacts that could be used for a forthcoming EVF.

The NX200 boasts a new high-speed continuous shooting mode to allow 7fps and, despite initial reports, this is selectable in the drive mode and at the full 20-million-pixel resolution. The camera uses SD cards for storage and is fully compatible with SDHC and the new SDXC cards. Using a SanDisk 8GB Extreme Pro SDHC card, the NX200 will maintain the 7fps burst shooting for up to 7 raw files, or 11 JPEG files, while using the slower 3fps shooting mode allows greater numbers to be taken. A separate burst mode records 30 images at 7fps with a single press of the button, but this is at a reduced resolution of approx 5 million pixels. Individual write times appear on the slow side, with files taking around 2secs for a JPEG, around 6secs for raw and around 7secs for a combined raw and super fine JPEG. The menu system is not accessible while files are being written, but shooting can resume without delay.

9/10

### BUILD AND HANDLING

The slim body of the NX200 is comparable with the likes of the Sony NEX-5 and the Olympus E-PL3, and is noticeably smaller than the NX100. Measuring just 24mm at its thinnest point, the lens mount actually extends out from the body, to maintain the required flange depth. The casing is now made from magnesium alloy rather than plastic, giving a more solid feel, while the





## 'The slim body of the NX200 is comparable with the Sony NEX-5 and the Olympus E-PL3, and is notably smaller than the NX100'

rubber and leatherette grip is comfortable and allows a solid hold combined with the rubber thumb grip on the rear. It is reassuring that, despite its small frame, the NX200 feels sturdy in the hand and not too fiddly in operation. The main adjustment controls are split between a small top dial and the rear rotating multi-directional control. The Fn button provides access to a quick menu, which you can then scroll between the main features and quickly adjust them, while a custom button can be set for an optical preview, one-touch WB or one-touch raw+. It is a shame that only the one button can be customised as it would be handy to be able to adjust the mode of the Fn button and even the multi-direction button controls.

The lens ring can provide adjustment thanks to the i-Function system. The functions, which range from aperture, white balance and shutter speed to scene modes, can be controlled using the lens and swapped between with a press of the iFn button on the lens barrel. This is a handy method of changing modes that allows a solid grip to be maintained, although with such quick access to functions via the rear Fn button and adjustment dials within a finger's reach, it is easy to forget about the i-Function options.

Having the flash as a separate unit rather than part of the camera is slightly prohibitive, although without a current viewfinder option to challenge the hotshoe position, there is no reason why it can't be permanently stationed on the camera. The high ISO settings and creative options also mean the

lack of flash is not the issue it once was.

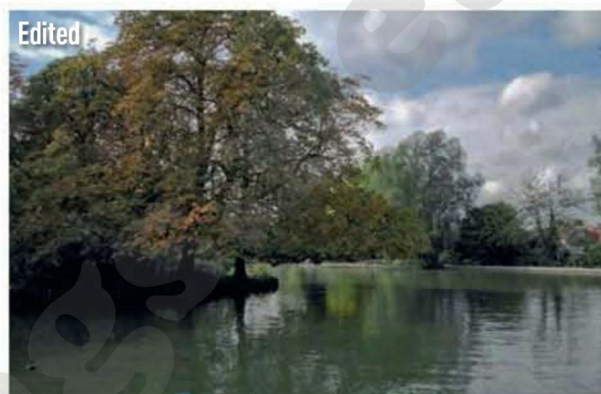
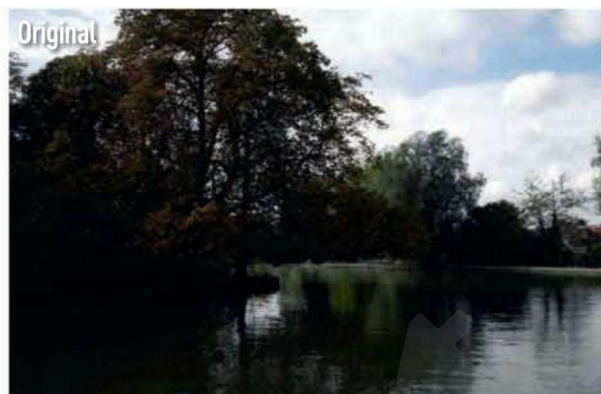
AMOLED screens are known for their high refresh rates, crisp detail and low power consumption, but the 3in, 640,000-dot screen on the NX200 is the same as the version fitted to all the previous NX models. While the quality is still more than acceptable and offers a decent angle of view, this resolution has now been surpassed in quality by the 921,000-dot LED panels in many system cameras, and by the Super and HD Super AMOLED screens featuring in other Samsung products. As the screen resolution has not been raised, it would have been nice to at least see a vari-angle bracket for the screen to allow high and low-level composition.

The new battery unit in the NX200 (BP1030) claims a 120-shot increase from the NX100 unit, from 210 up to 330, despite the power reducing from 1300mAh to 1030mAh. In practice, the NX200 does stand up to these claims with roughly a 300-400-shot life, depending on usage, although this still seems on the low side compared to a nearly 800-shot life of the recently tested Sony NEX-7 (AP 19 November).

**8/10**

### AUTOFOCUS

The single-point AF selection provides a choice of four AF point sizes and a potential 165 positions across the frame for accurate positioning. It is a shame this doesn't extend right to the edges of the frame, but this will not be an issue for most users. The multipoint modes are limited



**Shooting at -1.6EV allowed me to retain the detail in the sky, while in software there was plenty of detail that could be recovered from the shadows, even from the JPEG**

to within a central area with either 15 or 35 points, but are ideal for larger subjects in the frame. Contrast-detect AF systems are no longer the painfully slow experience they once were on the first DSLR live view systems. The NX200's advanced AF certainly sees another step forward, but despite its potential 100ms focus speed I found it required a high-contrast edge to find focus. Also, at times it showed a green AF point to confirm focus before it was ready to shoot, causing

## FEATURES IN USE LENSES

**FOUR** new lenses have been added to the NX range, making a total of 11 optics available for the NX200. The first and perhaps most suited to this new slim model is the 16mm f/2.4 prime. This is a pancake lens, joining the current 20mm and 30mm versions with a price of £299. Providing a focal equivalent of 24mm on 35mm cameras, it makes a handy wideangle for landscapes and features a 43mm filter thread on the front. Results appear sharp with no sign of barrel distortion. The 60mm f/2.8 Macro OIS is a substantial lens complete with optical image stabilisation, priced £549. This provides full 1:1 magnification and appears exceptionally sharp. Despite being a prime, it features two adjustment rings – a large rubberised front grip for focus control with direct focus control rather than an electronic link, and a small rear ring for i-Function control. This second ring avoids the focus being adjusted by accident during macro shots and the i-Function

button must still be pressed before this is activated. The third lens is the all-encompassing super zoom, an 18-200mm f/3.5-6.3 OIS, which equates to 27-300mm in 35mm terms, costing £649. This is a powerful but fairly large lens for the NX200 and would be better suited to the NX11. However, the quality seems impressive throughout the range and it provides a handy all-round solution. The lens extends to nearly double its length when at 200mm, but comes with a lock switch to keep it contracted. Focusing is fast and near silent on the 18-200mm thanks to the voice coil motor (VCM), making it suitable for video use. Indeed, the other new lenses are all fairly silent in operation. A final lens – the 85mm f/1.4 costing a hefty £899 – wasn't available at the time of testing. Due to its wide aperture it features a much larger diameter, which looks at odds with the small frame of the NX200 but should make an impressive close portrait lens.





➔ a perceived shutter lag. In terms of speed, it compares well even against rapid Olympus E-P3 and Panasonic Lumix DMC-G3 models, but suffers equally in lower contrast scenes. Continuous focus mode isn't particularly fast to react, so is more suited to video use than fast-moving subjects, and there is no AF tracking mode.

Using the camera in manual-focus mode is a surprisingly pleasant experience, thanks to the magnification of the image on the rear screen. However, the magnifier only works on the central area and cannot be moved around the frame (except with the manual override of the 60mm macro), making off-centre focusing on a tripod a little tricky without adjusting the composition. Most of the lenses use an electronic connection between the focus adjustment on the lens and the barrel, but the movement is still very smooth allowing for precise correction.

8/10

## WHITE BALANCE AND COLOUR

The auto white balance mode copes well with most situations, from indoor tungsten lighting to bright sunlight, leaving a neutral coloured image. However, in shaded areas colours occasionally appeared slightly cool compared to the shade setting. The range of presets covers most light sources, including three fluorescent settings, and the custom setting is extremely handy for studio or colour-critical work.

JPEG images are processed to what I would class as 'print ready' in the standard colour mode, with rich and deep colours, although not overdone. There is a range of eight additional colour settings from vivid to classic (monochrome), as well as three custom settings with adjustment of colour, sharpness, saturation and contrast for each.

8/10

## NOISE, RESOLUTION, AND SENSITIVITY

With the exception of the new 24-million-pixel Sony models, the NX200 has the highest-resolution APS-C-sized sensor to date, so seeing how it displays detail and handles noise is of great interest. Samsung makes this new sensor itself and, if successful, it could be making its way into many future models. The results of our standard resolution chart reveal that the detail is well resolved, reaching an impressive 32 with the raw file and the JPEG. Even at ISO 1600 it retains a 28 value for raw and JPEG, although at ISO 6400 and above values slide more dramatically, reaching just 18 from the JPEG at ISO 12,800.

Colour noise remains suppressed throughout the range from the JPEG files, and only presents itself in the raw files from ISO 1600, although it is easily removed in processing. Luminance noise appears quite early on, showing in the JPEGs from ISO 800 with close inspection at 100% and is



# Facts & figures

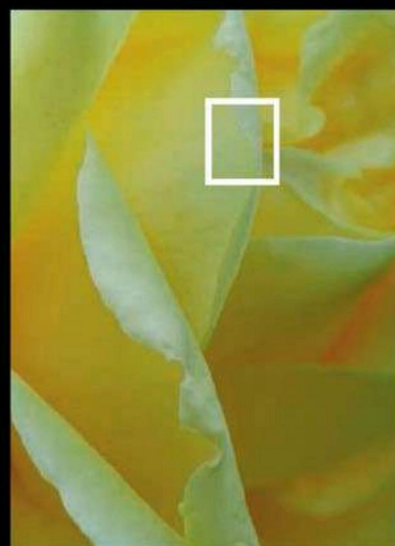
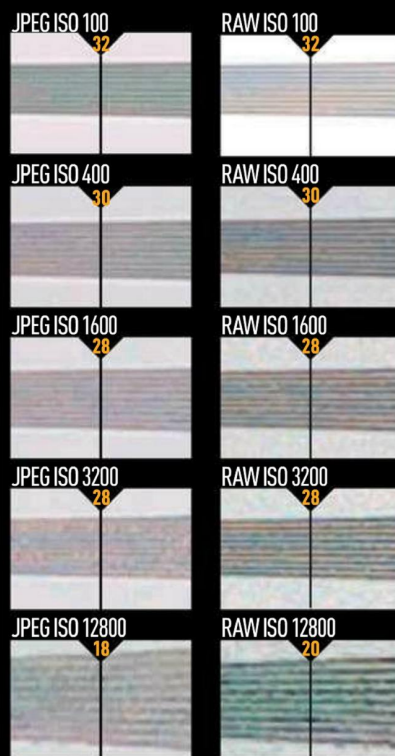


RRP	£699.99
Street price	£699.99
Sensor	20.3-million-effective pixel CMOS
Output size	5472x3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw), MOV
Compression	3-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec + bulb (max 4mins)
Max flash sync	1/200sec
ISO	100-12,800
Exposure modes	PASM, lens priority, smart auto, panoramic, video, 14 scene modes, 10 smart filters, 13 magic frames
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	±3EV
White balance	Auto, 7 presets, custom and manual, with fine-tuning
White balance bracket	Yes
Drive mode	7fps
LCD	3in, 614,000-dot AMOLED
Viewfinder type	N/A
Field of view	100% coverage
Dioptr adjustment	N/A
Focusing modes	Single, continuous, manual
AF points	Single-point, 15 multi-point (35 close-up), face detection
DoF preview	Yes
Built-in flash	Hotshoe-mounted GN8
Video	1080p HD, 30fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable BP1030 Li-Ion
Connectivity	USB 2.0, HDMI
Weight	220g (without battery or card)
Dimensions	116.5x62.5x36.2mm

**Samsung**, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.  
[www.samsung.com/uk](http://www.samsung.com/uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 60mm f/2.8 lens at its sharpest f/8 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The 100% magnification of a section in this floral image shows the impressive detail available using the 60mm Macro lens, even at ISO 800





## FOCAL POINTS

### AMOLED screen

The 640,000-dot screen is more than sufficient for viewing, but lacks the vari-angle mount, extra-high resolution or touchscreen technology of other cameras

### Hotshoe

The hotshoe allows the attachment of the included flashgun or more powerful external flashgun devices, although not an electronic viewfinder



Camera shown actual size

### Rotating dial

This can be used to quickly adjust the aperture, shutter speed or a range of other functions, including menu navigation

### Thumb grip

Along with the front grip, the thumb grip helps to provide a sturdy hold of the camera despite its slim dimensions

### i-Function 2.0

The i-Function button allows the focus ring of the lens to be used to adjust a range of additional functions, including aperture, white balance and ISO.

### Function guide

When an exposure mode is selected, the monitor screen displays some basic information regarding its use for new users to get to know the camera better.

### Magic frames

Magic frames provides a series of scenes into which your new image can be placed, including a newspaper front page, a TV set and a billboard advert.

### Smart panel

Accessed by pressing the Fn button, this quick menu provides access to all the main shooting functions in one go with a graphic display.

### Smart panel



### Function guide



### Magic frames







perhaps more noticeable due to the larger resolution. However, in print the noise only starts to become noticeable at ISO 3200 and above. With the exception of the highest ISO 12,800 setting all sensitivities are usable, which leaves flash-free shooting a viable option for almost all conditions. However, as with most cameras, an ISO value of 100 or 200 should always be chosen for critical detail.

28/30

#### METERING

The 221-segment metering system gives an even exposure under most conditions, although highlights are often sacrificed in scenes with a wider tonal range. An exposure compensation of -1EV allows for these to be retained. Despite the often bold images, it seems contrast has been added to the midtones rather than the shadows, as the blacks often have room to be darkened further. This method appears to provide more room for adjustment as a greater portion of the image data is held in the brighter tones. The smart range setting in the quick menu meters for highlights and shadows to avoid losing either.

8/10

#### DYNAMIC RANGE

While official measurements of the dynamic range aren't yet available, the resulting images give a positive indication of some impressive numbers. The detail we extracted from a standard JPEG image bordered on HDR level and could certainly be compared to cameras such as the D7000, putting it in the 13-14EV bracket.

8/10

#### VIEWFINDER, LCD, LIVE VIEW, VIDEO

As a compact-styled system camera, the NX200 relies on the rear screen for composition. The electronic viewfinder available for the NX100 is not even compatible, due to the removal of the

#### The NX200's low-light performance is impressive, with noise levels well controlled

accessory port. The smaller body, however, means that the camera feels more natural held away from your face and the LCD is good enough to view in bright conditions.

With this increased reliance on the rear screen you would expect it to be of premium design. The AMOLED was praised when released and it still delivers great results. However, having used more recent designs, the NX200's screen looks a little ordinary. When compared with its competitors, the resolution is lower, there is no touchscreen control and no vari-angle bracket, which, despite a decent viewing angle, restricts low-level shots.

The benefit of an electronic composition is that rather than just aiding composition it can also simulate exposure. This means that you can see straightaway if the exposure settings will potentially leave the subject over or underexposed. There is a depth of field preview as an option for the rear custom button and a histogram display, but it would also be handy to provide a relative brightness option, at least for the manual modes.

The upgraded video functionality of the NX200 keeps it in line with the competition, and while this may have little bearing for many photographers its abilities are nonetheless impressive. The camera records in full 1920x1080 HD resolution at 30fps with stereo sound. The maximum clip length of 25mins is more than adequate, if not ground-breaking, although the ability to control both shutter and aperture manually or in priority modes allows greater creativity. The camera also features 60fps shooting for smoother motion at 720p, and multi motion modes that speed up the action by up to 20x in full resolution, or slow it down to 0.5x at 720p or 0.25x at 640x480. Of these, the half-speed 720p version is perhaps the most useful and the full-resolution video appears punchy and smooth. The only facet missing here is a microphone input to allow external devices to be used.

7/10

## Competition



SONY NEX-7

TESTED AP 19 NOVEMBER 2011



OLYMPUS E-P3

TESTED 13 AUGUST 2011

**WITH** an initial suggested price of £699 with kit lens, the Samsung NX200 competes against some of the more advanced compact system models. The only CSC to match its resolution, however, is Sony's 24.3-million-pixel NEX-7, priced £1,150 with lens, but for the extra money it includes a 921,000-dot touchscreen display and built-in high-resolution electronic viewfinder. Below this, resolutions are topped at 16 million pixels, with the less expensive Sony NEX-5N offering a 16.1-million-pixel sensor and 10fps in a slightly slimmer body for £599 with lens. Olympus's top model, the E-P3, also costs a little more than the NX200, despite having just a 12-million-pixel four thirds sensor. To its benefit, though, the E-P3 does feature a higher resolution touchscreen display and somewhat basic AF tracking. With these factors considered, the NX200 appears well priced for its specification.

## Verdict

**THE SAMSUNG NX200** is proof that compact system cameras should be taken seriously as alternatives to DSLRs because images from this camera outresolve even the likes of the Nikon D7000 and Canon EOS 7D. The NX200 feels solid and operation is speedy for a camera of its size. However, it only has one custom button and lacks the quick function buttons of a DSLR. Autofocus may have been improved from the NX100, but in low-contrast scenes it still struggles to lock on, which precludes fast-moving subjects. Landscape, portrait and macro photographers will have no issues, though.

Apart from the three pancakes and the kit lens, optics can seem oversized on the camera, leaving the weight uneven in the hand. In practice, most photographers will opt for the smaller units while having the larger lenses available, means, should the subject demand it, the system can still deliver. It is a shame Samsung hasn't updated the slightly outdated rear screen. Equally, the lack of even a hotshoe EVF may be a sticking point for some, especially at this price. If you're looking for a reliable second camera that is able to match your DSLR's quality, the NX200 is very tempting.

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as Compact system camera										
Rated Very good										
<b>84%</b>										
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
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LCD/VIEWFINDER	7/10									





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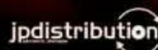
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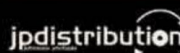
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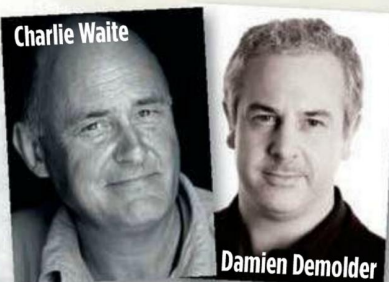
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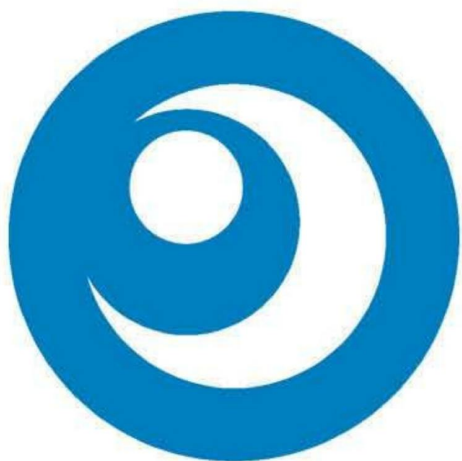
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# Polaroid Z340 vs Fujifilm Instax Mini 50S

With Polaroid's latest digital camera allowing instant photography thanks to a built-in printer, we compare it with a traditional instant camera

**Mat Gallagher**  
Deputy editor



**IN 1947**, Edward Land's instant film became the basis for all Polaroid cameras. Instant film was, in many ways, the precursor to digital photography, as it offered the user a picture just seconds after capture, allowing it to be shown, shared with friends or retaken if it wasn't right. Long after the craze of instant cameras has faded, Polaroid film still remains popular with medium- and large-format photographers as a method of checking an image before exposing costly sheet film.

Although digital cameras allow you to see the results instantly, you still have to wait for the images to download to your computer before you can share them with family and friends. This is perhaps why many social shots are now taken on mobile phone cameras and then shared via email, SMS messaging or websites over a 3G or Wi-Fi connection.

Yet instant cameras are still on sale today, with models from Polaroid and Fujifilm available, while recent trends have seen them regain popularity thanks to an '80s fashion revival. Polaroid's latest camera is not a traditional instant model, but rather a 14-million-pixel digital camera that has been combined with a mobile printer unit to create a camera that bears a resemblance to the old Polaroid One instant model. However, this is

not Polaroid's first attempt at an instant digital camera. The Polaroid 2, released in 2009, was a 5-million-pixel camera with standard compact styling, complete with a printer that could deliver 2x3in prints.

In this test, we look at what makes this new model worth considering and what, if any, advantages it has over traditional instant cameras such as the Fujifilm Instax Mini 50S.

## **POLAROID Z340**

The Z340 is Polaroid's flagship product in its current line-up of cameras. Announced alongside a standalone mobile printer by the

**Below left: The 14-million-pixel-images from the Polaroid have strong bright colours, but on closer inspection lack detail**

**Below right: Using the Polaroid-effect border, images are cropped to a vertical format**

company's new creative director, pop singer Lady Gaga, at the Consumer Electronics Show in Las Vegas last January, this range is somewhat of a rebirth for the company, now owned by PLR IP Holdings.

Styling is much like the cheese-wedge Polaroid cameras of the 1970s and '80s, yet the Z340 is a very different product internally. Featuring a 14-million-pixel sensor, the camera incorporates a digital printer that uses Zink technology with dye crystals to allow images to be printed instantly on capture, or from its SD card or 30MB internal memory. Photographs can also be uploaded to a computer for editing or external printing.

Images are displayed on a 2.7in LCD screen, which springs up via a latch and allows a choice of eye-level or waist-level viewing, although the camera naturally suits use at a mid-body height. The 7.53mm lens is fixed and offers an equivalent of 42mm with a 4x digital zoom for closer cropping. Full autofocus is engaged with a half-press of the shutter and includes face detection. The display screen features a histogram, and although exposure modes are limited to auto, program and scene modes, exposure compensation of  $\pm 2EV$  is available.

In program mode, there are six colour





options, including vintage colour and black & white for a traditional-looking Polaroid effect. There is also a vintage Polaroid-style effect in the scene modes, although rather oddly this is named Lomo. Sensitivity is in the ISO 100-1600 range, with ISO 3200-6400 at reduced resolutions. Metering is via a choice of multi, centreweighted or spot, while video can also be captured at up to 720p HD in AVI format. In video playback, the camera allows you to grab stills, which can also be printed.

To print an image, you feed the Zink paper loosely into the rear of the camera, with a feed sheet underneath that must be printed first. Packs of Zink paper cost £12.99 for 30 sheets or roughly 43p per sheet. Prints are outputted in about 45secs and can be made to fill the 3x4in (76x100mm) sheet or with a border. The Polaroid-effect border has a slightly bluey textured look, but is not overly convincing at close inspection. The border can be selected as default under the Polaroid border menu or via the 'add a border' option, which includes a range of other effects. The dedicated Polaroid border mode prints the picture in portrait format, cropping the shot significantly from its landscape 4:3. A better move would have been to mount the sensor vertically or at least offer a cropped mode for a portrait format. Maybe an additional paper type with a real border could be made available, too.

The image preview often appeared overexposed before capture but correctly exposed when reviewed back, which made composing slightly tricky at times. When images are downloaded to a computer the colour is nice and punchy, although detail is less impressive artefacts even at ISO 100. The quality of Polaroid's built-in printer leaves a lot to be desired, with a heavy magenta cast and signs of banding in places.

#### FUJIFILM INSTAX MINI 50S

The Instax Mini 50S is one of Fujifilm's highest specified instant cameras and comes in a very pocket-sized form. It is finished in a glossy piano black and produces

Below: The smaller prints from the Fuji features traditional white borders and punchy colours

**'The quality of Polaroid's built-in printer leaves a lot to be desired'**



## Facts & figures

### POLAROID Z340

RRP	£229.99
Print size	3x4in prints using ZINK Photo Paper
Lens	7.53mm (42mm equivalent) f/3.25 lens (4X digital zoom)
Viewfinder type	2.7in LCD screen
ISO	ISO 100-1600 (extended to 6400)
Exposure comp	±2EV
Power	Rechargeable Li-Ion battery
Dimensions	65x155x127.5mm
Weight	620g approx (including battery)
Film/Paper	Extra paper £12.99 for 30 sheets

**Polaroid**, Wheathampstead House, Codicote Road, Wheathampstead, St Albans, Herts AL4 8DJ. Tel: 01782 753 367. [www.polaroid.co.uk](http://www.polaroid.co.uk)

### FUJIFILM INSTAX MINI 50S

RRP	£130
Print size	2.4x1.8in prints on 3.4x2.2in paper
Lens	60mm f/12.7 lens
Viewfinder type	Optical
ISO	ISO 800
Exposure comp	±2/3EV
Power	Two CR2-type batteries
Dimensions	112x96.5x49.5mm
Weight	275g approx (without batteries or film)
Film/Paper	Extra film £17.99 for 20 shots (twin pack)

**Fujifilm**, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

2.4x1.8in (62x46mm) prints on 3.4x2.2in (86x54mm) paper to leave classic white borders. The instant film has an ISO 800 rating and comes in packs of 10, working out at 90p per shot.

The camera provides dual-shutter buttons for landscape and portrait use, an optical viewfinder, self-timer, flash and a 60mm lens. It is powered by two CR2-type batteries that last, according to Fujifilm, for about 30 packs of film (or 300 shots). The front shutter button, for use with the camera in portrait mode, feels most natural, with the battery compartment working as a rear grip. Exposure is fully automatic, although exposure compensation is offered in the

form of a lighter/darker button for ±½EV. Focusing is set to one of two positions, either 0.6m-3m or 3m-infinity (landscape mode). For closer focusing, an included close-up lens can be attached that allows focusing down to 0.3m, although the close-up view is not seen in the optical viewfinder.

The film comes in a handy cartridge, making it easy to load. Images start to appear after 30secs and are fully developed after another 3mins. The viewfinder doesn't quite line up with the lens, so precise composition is tricky. Even with such a small aperture, bright images are prone to overexposure but under normal conditions and with flash it produces a nice result. **AP**

## Verdict

**HAVING** instant physical prints from a camera is still very appealing and does add to the social aspect of photography. The Polaroid Z340 with its digital solution avoids wasting paper on unwanted shots and allows much greater control over your images, with the various colours and effects, plus autofocus and exposure controls. The quality of the images, however, is not great by point-and-shoot compact camera standards and the printer quality degrades the images further.

Overall, the simplicity of the Fujifilm Instax Mini 50S made it more fun to use and the printed results much more quaint and interesting. Although the Polaroid, at £230, is not expensive for a camera and printer combination, it is more likely to be bought for novelty value. If this is the case, the Instax Mini 50S would be the better option. Should you desire the definitive Polaroid look, old Polaroid film cameras can still be picked up second-hand for less than £70 and film is available from the Impossible Project ([www.the-impossible-project.com](http://www.the-impossible-project.com)).

**POLAROID**  
Z340



**FUJIFILM**  
INSTAX  
MINI 50S





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# AskAP

Let the AP team answer your photographic queries



## EVEN ILLUMINATION

**Q** Recently I bought a two-light Elinchrom studio flash kit and have been enjoying shooting portraits of family and friends in my living room. I've added a background kit to this and am trying to get that perfect white background I see in high-street photographers' pictures. The problem is that my white background is brighter on one side than on the other. I have only two lights, and buying another just to get the background right seems a bit excessive. Is there any way of using one light to illuminate my background more evenly? **Patricia Loftis**

**A** It may look simple, but a white background is a tricky thing to get right in studio photography. When the background is too light, it spills light back onto your subject, burning out edges and fine detail in the hair. If it is too dark, the white turns a lacklustre grey.

The secret to even illumination of any background is to distribute light onto it symmetrically. For large backgrounds this usually involves two lights, with each one fitted with an accessory, such as an umbrella, that enables you to spread the light as widely as possible towards the background. That said, you can get away with just one light by using a few tricks and accepting some limitations.

If you restrict the picture to a head-

and-shoulders portrait or half-length shot, then you won't have to light so much of the background. Any areas that are a bit dark can be lightened in Photoshop later. To distribute the light symmetrically, try positioning the flash head behind your subject. This should obscure it from the camera. You could also try to position the flash head centrally and up high, aiming it over your subject's head and onto the background. Both these methods involve having some distance between the background and your model. Alternatively, choose a grey background and embrace the uneven light. It can look rather good, especially with a colourfully dressed subject in front of it. **Ian Farrell**

## HEALING BRUSH SMUDGES

**Q** When I use the Healing Brush tool in Photoshop Elements, I always get a smudge if I use it right next to an edge. I usually then resort to the Clone tool to cover that small area, but this isn't always practical and often gives me an inferior result. Why do I get a smudged look with the Healing tool and is there any way to overcome this? **Dave Scott**

**A** Photoshop's Healing Brush tool copies texture and colour information from the source location and tries to blend this with pixels at the destination. The smudging effect you describe comes about when this blending process occurs in a part of the picture where there are very different tones, such as a high-contrast edge. The software doesn't know which part to aim for, so it

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

goes for both, resulting in a smudge.

You can work closer to edges without getting a smudge by reducing the size of the brush and increasing its hardness, although this may not always suit what you are trying to do. A better trick is to use the Marquee or Lasso tools to draw a selection around the area you want to work in. This will 'fence off' the edge and stop it from interfering with the Healing Brush tool as it works. **Ian Farrell**

## USING LEICA M LENSES

**Q** I want to use Leica M lenses on a digital camera with a viewfinder, as Leica's M8 and M9 rangefinders are a bit expensive for me. I've tried Panasonic's electronic viewfinder, but am not that keen on it. Could you suggest any alternatives? **GP Knight**

**A** The micro four thirds system is a very adaptable one in terms of using other manufacturers' lenses, so something from Panasonic or Olympus would make sense for you. If you want an optical viewfinder, as opposed to an electronic one, you'll need to look for the add-on type that will slip into a camera's flash hotshoe. Leica makes optical viewfinders in a range of focal lengths and their optical excellence is matched only by their high price. However, there are other options from Voigtlander, Olympus and Panasonic. Ricoh has an excellent finder for its GRD series of cameras, which contains 28mm and 21mm (equivalent) frame lines. You could also try the Ricoh GXR with Mount A12 and optical viewfinder.

Alternatively, you could consider the Sony NEX-7 (tested in AP 19 November) with an M-mount-to-NEX adapter to take your Leica lenses, as the electronic viewfinder on the NEX-7 is better than the Panasonic viewfinder.

You could also scour the second-hand listings for such accessories as there are bound to be plenty out there. Make sure you get one that will give you the correct field of view for the lens you are using by calculating the full-frame equivalent focal length of the lens (that which it delivers on a 35mm film

## f/AQ

### What is DNG?

By far the most common topic we are asked about in the AP office is raw-file compatibility. When a new camera is launched, it will have a slightly different raw-file format than its predecessors. Software like Adobe Photoshop or Elements, or Corel PaintShop Pro, will have to be updated in order to read the new format, which can involve an expensive upgrade to the latest version of



## FROM THE AP FORUM

### Sharpest lens

**Alphonso asks** I have seen a Canon EOS 5D Mark II camera for sale on eBay with a Pentax 45mm f/4 medium-format lens. The advert says it is one of the sharpest wideangle lenses ever made. Is this correct, and should I buy the camera or get an adapter for my Olympus camera and get one of these lenses?

**Zou replies** The Pentax 45mm is a nice lens, but you'd be better off getting a dedicated wideangle optic with an EOS 5D Mark II. If you don't think the Canon lenses are sharp enough there are always the Carl Zeiss ZE primes.

**LargeFormat replies** The Pentax lens won't be wideangle on an EOS 5D Mark II, and will be a short telephoto on your Olympus.

**Nimbus replies** At least you'd be using the sweet spot of the Pentax lens, Alphonso. As has been said, this lens would be a short telephoto on a four thirds camera (80mm equivalent). Even on an EOS 5D it is essentially a slightly short standard, and who says it's the sharpest wideangle lens made anyway? You also lose all automation and coupling. Buy an EOS 5D Mark II by all means, though, as it's a great camera. However, as was stated earlier, the Zeiss lenses that are available now are excellent. These couple to the camera automation systems, but are of course manual focus.

Medium-format lenses are best used on the cameras they are intended for. Their resolution often lags behind those made for 35mm format or crop-frame digital, and the degree of enlargement is much smaller with a medium-format camera.

camera) and buying a finder that will deliver this angle of view.

It's a nice way of working, with a bright field of view and no finder black-out when shooting. You won't be looking through the lens, though, so you'll have to get used to focusing in live view or using the excellent depth of field markings of the M lenses to zone focus. **Ian Farrell**

### TRAVEL ADVICE

**Q** I'll be travelling to Dubai in the United Arab Emirates for Christmas and want to take plenty of photographic kit with me. Is it safe to pack things like long lenses in my hold luggage if I surround them with soft clothes to stop them moving around or encase them in bubble wrap? **Bruce Mires**

**A** In my experience, I'd say no. I tried this with a Nikon 70-200mm f/2.8 telezoom (a hefty lens). Despite

there being no external damage, when I got back home I noticed the lens wasn't very sharp any more. I took it to a repairer, who confirmed that it had taken a knock and one of the elements inside had come out of alignment. The result – a repair bill.

When a baggage handler throws your case onto a conveyor belt from a great height (as they inevitably will do), the shock caused by the abrupt stop as it touches down will apply to the elements inside the lens as much as it does to the whole unit, and you can't protect them with bubble wrap.

Hold luggage is fine for things with few moving parts, such as tripods and even flashguns. If you are struggling with the weight allowance, you could look into hiring a lens for the times you need it when you get to Dubai. Professional photographers on photo shoots often courier their kit (in Pel cases covered with 'Fragile' stickers) to the location, but this might cost you a bit, and insurance is a must. **Ian Farrell**

the software and even hardware upgrades to ensure that new version runs properly.

DNG was an attempt by Adobe to produce an open-standard raw-file format that all camera companies could use, thereby relieving the consumer of the need to keep upgrading every time they buy new hardware. Unfortunately, it never caught on among the big-name manufacturers as they all declared they needed to build in proprietary elements into their raw files to get the best picture quality from their new cameras. That said, there are a few cameras, such as models from Leica and Pentax, that capture images in DNG format and produce great results.

However, DNG has found a niche. It's a great file format in which to store images for

archival purposes, assuming it will be long supported by future software. You can also get around the 'new camera, old software' problem by using the freely downloadable DNG converter to change your brand-new raw files to open-standard DNG files that can be opened in an older version of the software. It's even a good file format to use when scanning pictures if your scanner software supports it. You'll be able to process your scans through Adobe Camera Raw into Photoshop, which makes sorting out colour casts much easier.

There is a lot of support and documentation for DNG on Adobe's website at [www.adobe.com/dng](http://www.adobe.com/dng), including Lightroom workflows that use DNG all the way through. **Ian Farrell**

## In next week's AP

On sale Tuesday 6 December



ON TEST

## FUJIFILM FINEPIX X10

Fuji's X10 high-end compact camera follows the style and class of the X100, but at a more affordable price. **Tim Coleman** puts it to the test

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

### AP EXPLAINS

## RESAMPLING

Professor **Bob Newman** looks at how resampling affects the final viewing quality of an image

ON TEST

## SONY NEX-5N

**Richard Sibley** tests the updated NEX-5, with new 16-million-pixel sensor



### MACRO

## STUNNING CLOSE-UPS

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- Using colour
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- Choosing the right lens



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# Canon PowerShot S100

With a new 12.1-million-pixel sensor and raw image capture, Canon's PowerShot S100 could catch the eye of many enthusiast photographers. **Richard Sibley** takes a closer look

**WITH** the Canon PowerShot G12 at the top of Canon's compact camera line-up, enthusiast photographers might be forgiven for asking what is so special about the PowerShot S100. After all, it looks like any other compact camera, especially when compared to the rangefinder styling of the G12. But, therein lies its appeal – the slim compact exterior of the S100 hides a wealth of features that are ideal for the enthusiast photographer looking for a compact camera, and unlike the G12 the S100 is truly compact.

When we tested the S100's predecessor, the S95, in AP 2 October 2010, it received an impressive 4 out of 5 stars. The latest version has a number of improvements, the most significant being the Canon-developed 12.1-million-pixel CMOS sensor.

## FEATURES

There is no doubt that the most important feature of the new Canon PowerShot S100 is its sensor. Unlike that used in the Canon PowerShot G12 and the preceding PowerShot S95, the sensor has been produced by Canon itself and developed using the company's 'EOS-sensor know how'.

Although the 1/1.7in (approximately 7.6x5.7mm or 43mm<sup>2</sup>) sensor size remains the same as the S95, it is a CMOS rather than a CCD sensor. Canon states that the size of the microlenses has been improved compared to previous sensors. This means that less of the light that reaches the sensor is lost, as the larger microlenses should direct more light the photosites, which helps reduce noise.

The resolution of the sensor has also been increased from 10 million pixels to 12.1 million. This is significant, because when Canon increased the resolution of its PowerShot G-series cameras from 12.1 million pixels in the G9 to 14.7 million in the G10, it affected image quality enough to warrant a reduction of resolution to just 10 million pixels in the subsequent G12. The same sensor used in the G12 was also found in the PowerShot S90 and S95, so increasing it to 12.1 million in the S100 indicates Canon's confidence in the technology. It also hints that we may see this sensor in the next PowerShot G-series camera.

Processing the data created by the sensor is a Canon Digic 5 processor. According to Canon, this processor is 6x faster and

## AT A GLANCE

- 12.1-million-effective-pixel CMOS sensor
- Up to 9.3 frames per second
- ISO 80-6400
- 1080p HD video
- 24-120mm f/2 equivalent optical zoom lens
- Street price around £439

should help the camera produce 75% less noise than the Digic 4 processor used in the PowerShot S95. The new sensor and increased processing power give the S100 an ISO sensitivity range of ISO 80-6400, improved from ISO 3200 in the S95. It also allows full 1080p HD video capture.

Another consequence of the increased processing power is a continuous shooting rate of 2.3fps, or 9.6fps in an eight-frame burst in high speed burst mode. However, there are restrictions on AF. In the standard shooting rate it is locked at the first image, but exposure can change. In the high-speed mode, all the exposure settings are locked at the first frame and images can only be saved as JPEG files.

Optically, the PowerShot S100 is also different from the two previous incarnations of the camera. The maximum aperture is still f/2, but the focal length of the lens is now extended at both ends, increasing from a 3.8x zoom in the S95 to a 5x zoom with the equivalent focal length of 24-120mm in the S100.

Another feature new to the Canon S series is in-camera GPS. This embeds the location data of where an image was taken into the image file. There are two modes in the S100, with one using the GPS when an image is taken and the other tracking the location data even when the camera is turned off. This creates a log of the exact route you have taken, and it can then save this data as a





The PowerShot S100's black & white mode is good, but sadly there are no contrast-adjustment options

log file for use in other applications. However, as these features use up battery power, even when the camera is turned off, I would advise using the standard mode instead, which should be more than sufficient for most photographers.

8/10

## BUILD AND HANDLING

With dimensions of just 98.9x59.8x26.7mm the metal-bodied S100 can properly be described as compact camera. In fact, the camera is as small as some of the Canon IXUS models. Unlike the G12, the S100 is truly pocketable, and will fit in a trouser pocket easily.

To help the user access and change manual controls and advanced features as quickly and as easily as possible, the S100 has four buttons on the rear of the camera, as well as a directional control. Surrounding this is a wheel that allows an exposure setting to be changed quickly. Similarly, there is wheel around the rear of the lens, where it meets the body. When turned, this can also be used to change any number of settings, including aperture, shutter speed, EV compensation and even the focal length of the lens. Using a control around the lens will feel familiar for any DSLR photographers, and it feels natural using this dial to change settings, particularly if it is set to control the aperture or zoom function of the lens.

Anyone who has used a compact camera will have no trouble navigating the PowerShot S100's menu system, while those more used to using a DSLR will find that there are enough direct controls to change settings quickly.

One minor issue with the build of the camera is that the pop-up flash, on the top left of the camera, is placed where most people will naturally rest the forefinger of their left hand.

9/10

# Facts & figures

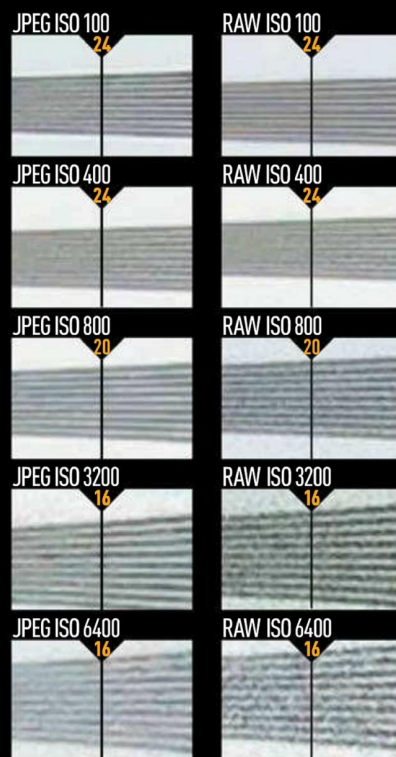
RRP	£439
Sensor	1/1.7in, 12.1-million-effective-pixel CMOS sensor
Output size	4000x3000 pixels
File format	Raw, JPEG, raw+JPEG simultaneously
Compression	Two-stage JPEG
File format	Raw, JPEG, raw+JPEG simultaneously
Compression	2-stage JPEG
Colour space	sRGB
Lens	5.2-26mm f/2-f/5.9 (35mm equivalent 24-120mm)
Shutter speeds	15-1/2000sec in 1/3EV steps
Max flash sync	1/2000sec
ISO	ISO 80-6,400
Exposure modes	Smart auto, program, aperture priority, shutter priority, manual and 23 scene modes
Metering system	Evaluative, centreweighted average, spot (centre or linked to face detection AF or FlexiZone AF frame)
Exposure comp	±3EV in 1/3EV steps
White balance	Auto 7 presets, Kelvin, plus custom setting
White balance bracket	No
Drive mode	2.3fps or 0.8fps with AF, raw or JPEG, or 9.6fps for 8 raw or JPEG images
LCD	3in LCD with 461,000 dots
Viewfinder type	N/A
Dioptr adjustment	N/A
Focusing modes	Manual, single, continuous, tracking AF or face detection
AF points	Maximum up to 493 zones in manual selection mode
DoF preview	No
Built-in flash	Yes
Video	1920x1080 24fps, super-slow-motion movie 640x480 120fps or 320x240 240fps saved as MOV file with stereo audio
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion NB-5L battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	98.9x59.8x26.7mm
Weight	Approx 198g (including battery and memory card)

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000.  
www.canon.co.uk



## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the zoom lens set to a 50mm equivalent. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



## METERING

As with other Canon PowerShot compact cameras, the S100 has a full complement of metering modes in the form of spot, centreweighted and evaluative. I spent most of my time with the S100 set to its evaluative mode. This generally produces good results and can be relied upon in most situations.

When shooting landscapes, evaluative metering tends to prioritise the foreground, which can often lead to blown-out skies. I tended to use the EV compensation to slightly underexpose the foreground,

thus leaving some detail in the sky.

Images taking using the flash are well exposed, and there are a few basic flash controls, such as flash exposure compensation and slow sync flash when in the PASM exposure modes. However, in most of the scene modes the flash is automatic and the only real control is to switch it on or off, or to select the anti-red-eye option. Given the situations in which the camera is likely to be used, these options should more than suffice.

8/10





In-camera DR correction



Standard

## AUTOFOCUS

For a compact camera, the autofocus on the S100 is very snappy, and the contrast detection AF usually has no problem locking onto a target. There are a few AF modes to choose from, with intelligent AiAF the best one for most situations. This will detect the focus from up to nine different points in the scene, and if face detection is turned on it will also look for faces and focus on these. A single-point AF mode is also available, and the size and position of the point can be changed, with most of the frame available for selection. You can't focus at the very edges of the frame, but this isn't really an issue as it is unlikely your subject will be placed at these extremes.

AF tracking is also available, with the autofocus tracking the subject around the frame as it moves. This works well, particularly when photographing a subject moving at a moderate pace. It is also useful if you wish to choose the point of focus to recompose a scene. With a number of button presses required to change the AF point, using focus tracking to choose the AF point and then recompose is a useful time-saving technique.

Manual focus is also available, but given the number of AF modes on offer and its accuracy, it isn't really necessary, except for macro images.

8/10

## NOISE, RESOLUTION AND SENSITIVITY

Canon's claims about the low level of noise from the new 12.1-million-pixel sensor are accurate, with the camera performing well up to ISO 400. Very slight image noise is visible, but it is easily dealt with by the in-camera noise-reduction.

As expected, there is an increase in noise as the sensitivity increases, but the S100 handles it well and keeps it to a minimum. Sensitivities up to ISO 800 are still usable, with ISO 3200 and 6400 being relatively noise free, although there is a loss of detail in JPEG files.

Generally, I found the default noise-reduction feature a little too harsh, but

interestingly for a compact camera, the level of noise reduction can be reduced.

There is obviously far more control over image noise and sharpness when shooting raw images. Photos shot at the lower ISO 80-200 sensitivities can have quite a lot of sharpening applied to reveal small details, and virtually all colour noise can be removed. I tended just to take the edge off luminance noise, preferring a slight speckling to a smudged appearance and loss of detail.

28/30

## WHITE BALANCE AND COLOUR

There are no surprises with the white balance and colour settings of the Canon PowerShot S100. The AWB settings do a good job of neutralising any colour casts, but I would suggest using the dedicated white balance mode for the best results, particularly in bright sunlight.

There are a variety of colour settings, including the now-familiar Canon compact camera options of light and dark skin tones, and vivid red, green and blue settings. Also of note is the positive film setting, which produces rich colours to replicate transparency film. One minor complaint is that the settings can't be adjusted. There is the option to create your own custom colour, but you cannot create or adjust the black & white setting. While the black & white setting produces nice images, it would be nice to have the option to increase the contrast for a more dramatic effect.

Generally, colours are bright and punchy, even in the default setting. For most situations I would recommend this basic setting, or the neutral settings for a more realistic, natural colour.

8/10

## LCD, LIVE VIEW AND VIDEO

The 3in, 461,000-dot screen of the S100 takes up most of the rear of the camera and provides a bright screen that is great for composition. Although not as detailed as similar sized screens found on DSLR and compact system cameras, its resolution is

**The S100's DR correction feature can make a big difference in high-contrast scenes**

high enough to check for fine details.

Video has been a feature of compact cameras for far longer than it has on DSLRs and it was only a matter of time before new cameras had full 1080p HD video. Up to 30mins of HD video footage can be captured in a continuous recording, and the accompanying audio is recorded in stereo with video saved as MOV files.

8/10

## DYNAMIC RANGE

With a smaller sensor than a DSLR, and therefore smaller photosites, the dynamic range of the PowerShot S100 is obviously more restricted. This is demonstrated by the blown-out highlights in scenes with bright skies. This is no surprise and is common with all compact cameras. However, with careful exposure there is still a good level of detail in both highlight and shadow areas.

There is also a DR correction feature, which works by increasing the ISO speed to either ISO 180 or ISO 320, and then underexposing the image to preserve the highlights. The shadow areas are then boosted to bring out detail. This should increase noise, but as the camera handles noise well up to around ISO 400, using DR correction doesn't affect the image quality.

If you wish to produce good JPEG images straight from the camera, I recommend leaving the DR correction set to auto or DR 200%. Obviously, the effects aren't available for raw images, but a similar effect can be achieved by exposing for highlights and then adjusting the shadow areas.

9/10

# Verdict

**BY COMBINING** raw image capture with features such as HD video and GPS tagging, the Canon PowerShot S100 is certainly one of the most highly featured compact cameras we have seen. But the camera isn't all bells and whistles. The new Canon 12.1-million-pixel sensor and Digic 5 processor at the S100's core produce great images that are among the best quality I have seen from a compact camera, particularly when shooting raw at low sensitivities.

However, what really makes the S100 appealing is its size. It is small enough to carry anywhere, which is something few other compact cameras that shoot raw can boast.

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as a High-end compact camera										
Rated Very good										
<b>86%</b>										
<b>FEATURES</b>	8/10									
<b>BUILD/HANDLING</b>	9/10									
<b>NOISE/RESOLUTION</b>	28/30									
<b>DYNAMIC RANGE</b>	9/10									
<b>AWB/COLOUR</b>	8/10									
<b>METERING</b>	8/10									
<b>AUTOFOCUS</b>	8/10									
<b>LCD/VIEWFINDER</b>	8/10									



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### Index to advertisers

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Camerasworld .....	84-85	Grays of Westminster .....	16-17, 94	Park Cameras Ltd .....	71-75, Cover: iii
Camtech .....	69	Johnsons Photopia Ltd .....	55	Picstop .....	93
Canon (UK) Ltd .....	25, 27, 41	Kenro Ltd .....	48	Premier Ink & Photographic .....	80-83
Cash4cameras .....	94	London Camera Exchange Group .....	68	SRS Ltd .....	94
Clifton Cameras .....	4	Manfrotto Distribution Ltd .....	20	Vanguard .....	45
Colour Confidence .....	33	Mifsud Photographic .....	86-87, 91, 92	Warehouse Express .....	76-79
Dale Photographic Ltd .....	70	Niche Insurance Services Ltd .....	57	York Cameras (London) Ltd .....	93
Digital Depot .....	34-35	Nicholas Camera Company .....	90		
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CANON BG-E4 BATT GRP FOR EOS D	MINT BOXED £119.00
CANON BG-E4 BATT GRP FOR CANON EOS 70	MINT BOXED AS NEW £158.00
CANON BG-E4 BATT GRP FOR CANON EOS 70	MINT BOXED AS NEW £158.00
CANON LP-E6 BATT GRP FOR EOS D	MINT £45.00
FLUJ 55 PRO BODY 12.34 MP Complete + ALL ACCESS	MINT BOXED £525.00
NIKON D2X BODY WITH BATT + CHGR + INSTRUCTIONS	MINT £695.00
NIKON D2000 BODY KIT COMPLETE + ALL ACCESSORIES	MINT BOXED £599.00
NIKON D3000 BODY KIT COMPLETE + ALL ACCESSORIES	MINT BOXED £699.00
NIKON D3000 BODY KIT COMPLETE + ALL ACCESSORIES	MINT BOXED £645.00
NIKON D80 BODY 10.2 MP WITH ALL ACCESSORIES	MINT £285.00
NIKON D700 BODY COMPLETE (ONLY 480 ACTUATIONS)	MINT BOXED £225.00
NIKON D700 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £255.00
NIKON MB-D10 FOR D3000/D3000/7000	MINT £199.00
NIKON MB-D10 - SPARE BATTERY FOR D3000/D3000/7000	MINT £69.00
NIKON MB-D80 BATT GRP FOR D80/D90	MINT BOXED £99.00
NIKON SB 400 SPEEDLIGHT	MINT BOXED £99.00
NIKON SB 800 SPEEDLIGHT	MINT BOXED £125.00
NIKON SB-600 ADAPTOR FOR D200/D2000/D2000/D3000/D3000	MINT BOXED £99.00
NIKON EH-5 MAINS ADAPTOR FOR D50/D70/D70S/100	MINT BOXED £45.00
NIKON MC 36 REMOTE CONTROL	MINT £119.00
NIKON SXGA FLASH BRACKET	MINT BOXED AS NEW £199.00
NIKON SXGA FLASH BRACKET	MINT BOXED AS NEW £159.00
OLYMPUS 17mm f2.8 + PRIMER ZUKO DG MICRO 4/3rds	MINT BOXED £125.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUKO DIGITAL 4/3rds LENS	MINT UNUSED £399.00
OLYMPUS 11 - 22mm f2.8/3.5 ZUKO DIGITAL 4/3rds LENS	MINT UNUSED £399.00
PENTAX 18 - 135mm f3.5/5.6 AL WEATHER RESISTANT	MINT BOXED £99.00
PENTAX 85mm BATTERY GRP FOR K7	MINT BOXED AS NEW £95.00
PANASONIC 7 - 14mm f4.0 LUMIX VARIO 4/3rds	MINT BOXED AS NEW £745.00
RICOH RB DIGITAL 10MP 7.1X ZOOM 28-200 2.7" SCR	NEW £89.00
SONY ALPHA NEX-5 WITH 18-55mm + 16mm + ACCESS	MINT BOXED AS NEW £399.00
SONY ALPHA 50mm 11.4 F AFS LENS	MINT BOXED £225.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BOXED £145.00
SONY ALPHA 70 - 400mm f4.5/6.3 G SSM LENS	MINT BOXED £1,175.00
MINOLTA 28mm f2.8 AF MINOLTA/SONY FIT	MINT £115.00
MINOLTA 50mm 1.7 AF MINOLTA/SONY FIT	MINT BOXED £85.00
MINOLTA 24 - 105mm f3.5/4.5 AF MINOLTA/SONY FIT	MINT £145.00
MINOLTA 24 - 85mm f3.5/4.5 AF MINOLTA/SONY FIT	MINT BOXED £125.00
MINOLTA 14 - 200mm f5.6/8.0 DC S.D GLASS FOR SONY	MINT BOXED £125.00
TAIRHON 70 - 300mm f4.5/6.3 D II MACRO SONY FIT	MINT BOXED AS NEW £395.00
SIGMA 24 - APO DG T/COVERTER FOR SONY ALPHA	MINT BOXED £145.00
SIGMA 105 - APO DG T/COVERTER FOR SONY ALPHA	MINT BOXED £225.00
SONY ALPHA HL-F300M FLASH GUN	MINT CASED £145.00
SONY D1000 PRO 14.5MP SLR FOR SONY ALPHA	MINT BOXED £145.00

## Canon Autofocus, Digital Lenses & Accessories

CANON EOS 1V45 BODY + MANUAL	MINT BOXED £499.00
CANON EOS 1NRS BODY	MINT BOXED £399.00
CANON EOS 1NRS BODY	MINT BOXED £379.00
CANON EOS 1NRS	EXC++ £159.00
CANON EOS 3 BODY	EXC++ £59.00
CANON EOS 100 BODY	MINT £39.00
CANON EOS 3000 BODY	MINT £30.00
CANON EOS 5000 BODY	MINT £49.00
CANON EOS RT BODY (PELICAN REMOTE)	MINT £99.00
CANON 17 - 40mm f4 USM 1:1 + HWA FILTER	MINT BOXED £519.00
CANON 24 - 105mm f4 USM 1:1 + IMAGE STABILIZER	MINT BOXED £725.00
CANON 70 - 200mm f4 USM 1:1 + TIRPOD COLLAR	MINT BOXED £495.00
CANON 70 - 200mm f4 USM 1:1 + IMAGE STABILIZER	MINT BOXED AS NEW £825.00
CANON 70 - 200mm f2.8 USM 1:1 (AS NEW CONDITION)	MINT BOXED £965.00
CANON 70 - 200mm f4.5/5.6 USM IMAGE STAB DO LENS	MINT BOXED £799.00
CANON 50mm 1.2 USM 1:1 MK I COME WITH HOOD	MINT £299.00
CANON 200mm f2.8 MK I USM 1:1 + FILTER	MINT BOXED £699.00
CANON 400mm f4 USM 1:1 IMAGE STABILIZER	MINT CASED AS NEW £999.00
CANON 300mm f5.6 USM 1:1 WITH CASE	MINT BOXED £995.00
CANON 24mm f2.8 IF	MINT BOXED £75.00
CANON 50mm f1.8 MK II	MINT BOXED £315.00
CANON 100mm f2 USM	MINT CASED £125.00
CANON EF 1.5X SIZE CONVERTER	MINT CASED £125.00
CANON 15 - 85mm f3.5/5.6 EF5 USM MK II IMAGE STAB	MINT £525.00
CANON 17 - 85mm f4.5/5.6 EF5 USM IMAGE STABILIZER	MINT £225.00
CANON 18 - 55 f3.5/5.6 EF5 IMAGE STABILIZER	MINT £99.00
CANON 18 - 135mm f3.5/5.6 EF5 IMAGE STABILIZER	MINT BOXED AS NEW £225.00
CANON 18 - 200mm f3.5/5.6 EF5 IMAGE STABILIZER	MINT £345.00
CANON 20 - 35mm f2.8/5.6 USM	MINT £185.00
CANON 24 - 85mm f3.5/4.5 EF USM SILVER (UNUSED)	MINT £175.00
CANON 28 - 80mm f3.5/5.6 USM	MINT £79.00
CANON 28 - 80mm f3.5/5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 105mm f3.5/4.5 USM	MINT BOXED £145.00
CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £269.00
CANON 28 - 200mm f3.5/5.6 USM + HOOD	MINT BOXED £239.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER	MINT £345.00
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT £125.00
CANON 75 - 300mm f4.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm f4.5/5.6 EF MK I	MINT BOXED £65.00
CANON 80 - 200mm f4.5/5.6 EF USM	MINT £89.00
CANON 100 - 400mm f4.5 USM	MINT BOXED £145.00
CANON EF 1.4X EXTENDER MK II	MINT BOXED £299.00
CANON EF 2.0X EXTENDER MK II	MINT BOXED £299.00
CANON FIT TELEPLUS 2X MCT ELEMENT TELECONVERTER	MINT £89.00
CANON PB E2 BOOSTER FOR EOS 1V/50D etc	MINT £75.00
CANON PB-E1 BOOSTER FOR EOS 1 etc	MINT £59.00
CANON 540 EZ FLASH + INST	MINT BOXED £99.00
CANON 540 EZ FLASH + INST	MINT CASED £75.00
CANON 420 EZ FLASH	MINT CASED £49.00
CANON ANGLE FINDER B	MINT BOXED £99.00
CANON TC 803 REMOTE CONTROLLER	MINT BOXED £85.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £145.00
SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST)	MINT BOXED AS NEW £295.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £295.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT CASED £249.00

SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm f2.8 EX DG HSM (LATEST VERSION)	MINT CASED AS NEW £1,599.00
SIGMA 50mm f4.5 EX DG HSM (LATEST VERSION)	MINT CASED £2,995.00
SIGMA 10 - 20mm f3.5 EX DG HSM SLD GLASS (LATEST)	MINT BOXED £379.00
SIGMA 17 - 35mm f2.8/4.5 EX HSM ASPHERICAL	MINT CASED £199.00
SIGMA 17 - 35mm f2.8/4.5 EX HSM ASPHERICAL	MINT BOXED £199.00
SIGMA 17 - 70mm f2.8/4.5 EX DG MACRO SLD GLASS	MINT BOXED £199.00
SIGMA 18 - 125mm f3.8/5.6 EX DG HSM (LATEST)	MINT CASED £195.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT CASED £395.00
SIGMA 70 - 200mm f2.8 EX DG HSM APO	MINT CASED £425.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO	MINT BOXED £499.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED £599.00
SIGMA 120 - 400mm f4.5/5.6 EX DG HSM OS (LATEST LENS)	MINT BOXED £599.00
TAIRHON 28 - 75mm f2.8 XH DI SP LD GLASS (LATEST)	MINT + HOOD £245.00
TAIRHON 70 - 300mm f4.5/6.3 LD MACRO	MINT BOXED £59.00
TOHONA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £375.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT - £175.00
CONTAX TIT TITANUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 28mm f2.8 BIOGON FOR G	MINT £265.00
CONTAX 90mm f2.8 SON G + FILTER + CONTAX HOOD	MINT BOXED £245.00
CONTAX 90mm f2.8 SONAR G*	MINT - £199.00
CONTAX 140 200 FLASH FOR G1/G2	MINT CASED £49.00
CONTAX CLA 140 FLASH	MINT CASED £49.00
CONTAX RX BODY (REALLY NICE BODY)	MINT BOXED £295.00
CONTAX ST BODY	EXC++ £295.00
CONTAX AHA BODY (STRAP INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX RTS 1 QUANTITY BODY	EXC++ £119.00
CONTAX FIT VISHCA 28mm f2.8 SUPER CONDITION	MINT £65.00
CONTAX 45mm f2.8 TESSAR PANICAKE	MINT - £175.00
CONTAX 85mm f1.4 PLANAR MM	MINT - £495.00
CONTAX TLA 280 FLASH	MINT - £95.00
CONTAX MUTAR II 1.4 + TELECONVERTER	MINT NEW £225.00
CONTAX 80mm BODY WITH CASE	MINT BOXED £99.00
RICOH GRV BODY WITH CASE	MINT £225.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M TLL BLACK BODY 0.85 (VERY LOW USE)	MINT BOXED £1,195.00
LEICA M BODY BLACK 0.72	MINT BOXED £950.00
LEICA M3a BODY (SUPERB CONDITION)	MINT - £575.00
LEICA IIIb WITH 5cm f2 SUMMITAR & CASE	EXC++ £875.00
LEICA IIIb BODY CASE	EXC++ £875.00
LEICA II W RED DIAL BODY	MINT CASED £399.00
LEICA II B BODY	MINT CASED £289.00
LEICA II RED DIAL WITH 5cm f3.5 ELMAR + CASE	MINT CASED £695.00
LEICA STANDARD CHROME WITH 5cm f3.5 COLL ELMAR	EXC++ £475.00
LEICA M25 25mm f2.8 ZM BIOGON SUPERB LENS	MINT BOXED AS NEW £695.00
LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + PRIMER	MINT BOXED £445.00
LEICA 35mm f1.4 SUMMILUX-M BLACK ASPHERIC + HOOD	MINT CASED £2,695.00
LEICA 50mm f2 SUMMICRON RIGID CHROME M	MINT + KEYSER £999.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK	EXC++ £525.00
LEICA 90mm f4 ELMARIT CHROME M MOUNT	MINT IN KEYSER £165.00
LEICA 135mm f4.5 Hektor + HOOD M MOUNT	MINT - £395.00
LEICA 135mm f4 ELMAR M MOUNT WITH HOOD	MINT - £395.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 90mm FINDER SIVERO	MINT BOXED £119.00
LEICA 3.5cm f3.5 SUMMARON SCREW	MINT BOXED £135.00
LEICA 5cm f2 SUMMARON COLL SCREW	MINT BOXED £299.00
LEICA 5cm f2 SUMMARON COLL SCREW + M MOUNT	MINT £495.00
LEICA 5cm f2 SUMMICRON COLL SCREW + M MOUNT	MINT £495.00
LEICA 5cm f2 SUMMARON SCREW	MINT BOXED £245.00
LEICA 5cm f3.5 COLL ELMAR SCREW	MINT IN KEYSER £195.00
LEICA 50mm f4 ELMARIT-M BLACK ASPHERIC + PRIMER	MINT IN KEYSER £195.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm f4.5 Hektor + HOOD SCREW	EXC++ £99.00
LEICA ADAPTOR RING SCREW TO M VARIOUS TYPES	MINT £45.00
LEICA M BELLINGS UNIT	MINT £75.00
LEICA HANDGRIP FOR M3/M7/M9	MINT BOXED AS NEW £75.00
LEICA MOTOR M FOR M6 / M11TL / M7	MINT BOXED £395.00
LEICA SF20 FLASH + CASE (UNUSED)	MINT BOXED £99.00
LEICA EX LEATHER CASE (14505) FOR M6/M11TL/M7	MINT BOXED £99.00
LEICA RB BODY ATTRACTION (SUPERB EXAMPLE)	MINT BOXED AS NEW £999.00
LEICA RB BODY BLACK	MINT BOXED £445.00
LEICA R4 BODY BLACK + STRAP	MINT BOXED £245.00
LEICA LEX SLR BODY CHROME	MINT BOXED £295.00
LEICA 21mm f4 SUPER ANGLON R	MINT BOXED £599.00
LEICA 50mm f2 SUMMARON COLL SCREW	MINT BOXED AS NEW £395.00
LEICA 50mm f2.8 MACRO-ELMARIT R BUND (UNUSED)	MINT BOXED AS NEW £699.00
LEICA 60mm f2.8 MACRO-ELMARIT R 3 CAM + 1.1 ADAPTOR	MINT £545.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 560mm f6.8 TELUT R	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £995.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £995.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA WINDER R FOR R9/R8	MINT BOXED AS NEW £275.00
LEICA REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA 100mm f4.5/5.6 ASPHERIC BLACK + CASE	MINT BOXED AS NEW £1,595.00
LEICA 8 x 32 ULTRAVIO HD (LATEST NEW UNUSED)	MINT BOXED £999.00
LEICA 7 x 42 TRINOVAD BA BINOCULARS (UNUSED)	MINT BOXED AS NEW £699.00
CANON 7 x 42 TRINOVAD BA BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC++ CASED £99.00
NIKON 100x55 B COMPACT BINOCULARS + CASE	MINT £125.00
NISSA 8 x 30B BINOCULARS	MINT BOXED £345.00
SWAROVSKI KTS 65 HD SCOPE + 20-60 EYEPIECE	MINT BOXED AS NEW £965.00

## Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 15mm f4.5 SW HELAR ASP + FOR SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 75mm f2.5 COLOR HELAR MC CHROME	MINT £275.00
VOIGTLANDER 75mm f1.8 HELAR GLASS VM M MOUNT MINT BOXED AS NEW £495.00	
VOIGTLANDER 90mm f2.8 MACRO-ELMARIT R BUND (UNUSED)	MINT BOXED AS NEW £995.00
VOIGTLANDER 35mm VIEWFINDER BLACK	MINT BOXED AS NEW £129.00
VOIGTLANDER LH1 HOOD FOR 21.25 28mm LENSES	MINT BOXED AS NEW £33.00
VOIGTLANDER BESSA WINDER / GRIP FOR 1 & 2	MINT BOXED AS NEW £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT BOXED AS NEW £33.00
VOIGTLANDER ANGLE FINDER + 15.2/25mm ADAPTOR	MINT BOXED AS NEW £279.00

## Medium & Large Format

BRONICA ETRS BODY ONLY	MINT - £75.00
BRONICA ETRS BODY	EXC++ £295.00
BRONICA 40mm f4.0 ZENANON MC	MINT - £195.00
BRONICA 40mm f4.0 PE LENS	MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENANON PE	MINT £225.00
BRONICA 100mm f4.5 ZENANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 150mm f4 E	MINT - £99.00
BRONICA 250mm f5.6 MC	MINT + HOOD £149.00
BRONICA 500mm f8 ZENANON	MINT CASED £59.00
BRONICA MOTOR DRIVE E II	MINT BOXED £149.00
BRONICA E120 BACK	EXC++ £30.00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA ETRS 120 BACK	MINT £79.00
SIGMA 15mm f2.8 EX DG FISHEYE LENS FOR ETRS/ETRS	MINT BOXED AS NEW £295.00
BRONICA 90 DEGREE PRISM FINDER	EXC++ £95.00
BRONICA AEI PRISM FINDER	MINT - £89.00

BRONICA 50mm f3.5 ZENANON S	EXC++ £119.00
BRONICA 100mm f4 MACRO ZENANON PE	MINT £245.00
BRONICA 150mm f4.5 ZENANON S	MINT - £265.00
BRONICA 150mm f4.5 ZENANON S	MINT - £265.00
BRONICA 500 120 BACK	MINT BOXED £399.00
CONTRAM MB-2 POLAROID BACK FOR CONTRA 645	NEW £195.00
FLUJ GW 570 MK II CW 90mm f3.5 LENS	MINT BOXED £675.00
MAMIA 65mm f4 SEKOR 2 LENS FOR RZ + HOOD	MINT £159.00
MAMIA 65mm f4 LENS FOR RZ	MINT - £399.00
MAMIA 180mm f4.5 SEKOR 2 W FOR RZ	MINT £199.00
MAMIA 250mm f4.5 LENS LENS FOR RZ	MINT - £265.00
MAMIA BACKS BELLOWS HOOD POLI BACK	IN STOCK PHONE
MAMIA 150mm f3.5 AF FOR 645 AF	MINT £299.00
MAMIA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIA RZ 67 PRO BACK	MINT - £69.00
MAMIA RZ 67 PRO BACK	MINT - £75.00
MAMIA RZ 67 POLAROID BACK	MINT - £75.00
MAMIA 120 BACK FOR R67	MINT - £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT BOXED £199.00
PENTAX 55mm f3.5 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00

## Hasselblad

HASSELBLAD XPM COMP WITH 45mm f4 LENS	EXC++ £795.00
HASSELBLAD 90mm f4 FOR XPM	MINT IN KEYSER £865.00
HASSELBLAD SMC WIT 38mm f4.5 BIOGON + FDR	EXC++ £1,265.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,399.00
HASSELBLAD 500ELM + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £465.00
HASSELBLAD W/ WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £795.00
HASSELBLAD PM PRISM	MINT £195.00
HASSELBLAD 500M/503 WLF BLACK	MINT £125.00
HASSELBLAD A12 + BACK BLACK AND CHROME	MINT-BOXED £95.00
HASSELBLAD EXTENSION 10E F4	MINT £65.00
HASSELBLAD 7x 7x F/5.6 FLUORITE FOR H SYSTEM	MINT £65.00
HASSELBLAD B1 Zx Tz F/5.6 FLUORITE FOR H SYSTEM	MINT BOXED £725.00



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EOS 1DX Orders Taken		EOS 1100D+18/55 IS II	£389	TSE 24mm f3.5L II	£1,629	300mm f4L IS	£1,179
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5D MKII Body	£1,645	EOS 600D+18/55 IS £50 cashback	£639	50mm f1.4	£299	400mm f2.8L II IS	£8,869
5D MK II + 24-105mm IS	£2,299	10-22 EFS	£642	85mm f1.2L II	£1,759	400mm f4 DO IS	£5,499
5D MK II + 17-40mm L	£2,245	17-55mm EFS	£769	70-200mm f4L	£499	500mm f4 L II IS	£8,489
5D MK II + 24-70mm f2.8L	£2,549	17-85mm EFS IS	£369	70-200 f4L IS	£929	600mm f4 L II IS	10,999
5D MK II + 16-35mm f2.8L	£2,745	18-200mm EFS IS	£429	50mm f1.2L	£1,335	1.4 X EXTENDER III	£429
EOS 7D Body	£1,169	60mm Macro EFS	£349	70-200 f2.8L IS MKII	£1,869	2 X EXTENDER III	£429
EOS 7D+18-135mm IS	£1,395	16-35mm f2.8L MKII	£1,149	100-400L IS	£1,249	430EX II Speedlite	£219
EOS 7D + EFS 15-85 IS	£1,595	17-40mm f4L	£615	70-300 IS	£449	580EX II Speedlite	£399
Pixma Pro9000 II £389	9500 II £587	24-70mm f2.8L	£993	70-300 f4-5.6L IS	£1,199	MR14 EX Speedlite	£479
EOS 60D Body	£769	24-105 f4L IS	£939	100 f2.8 Macro	£439	BG-E6 GRIP - 5D MKII	£209
EOS 60D + 17-85 IS	£999	8-15mm f4L Fisheye	£1,149	100mm f2.8L Macro IS	£719		

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D5100 body	£549	D300S + 10-24mm AFS DX	£1,799	2x TC-20 E III Converter	£399
D7000 body	£999	14-24mm f2.8G AFS	£1,339	10.5mm f2.8G DX	£555
D7000 + 18-105mm VR	£1,199	24-70mm f2.8G AFS	£1,249	24mm f1.4G AFS	£1,599
ME-1 Stereo Microphone	£99	PC-E 24mm f3.5 ED	£1,449	35mm f1.8G AFS DX	£175
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★★★★★ 'A Superb, entry level DSLR' *Bullwinkle - Essex*



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★★★★★ 'Most fun I have had with a camera in years' *Crisping - Essex*



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★★★★★ 'Terrific Full-Frame DSLR' *Richard D300 - North Wales*



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CUSTOMER REVIEW: D3s Body  
★★★★★ 'Superb Pro-Camera' *WorcesterWeddings - Worcester*  
CUSTOMER REVIEW: D3x Body  
★★★★★ 'As good as it gets' *Peterthegreat - Kent*

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1080p movie mode

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3.7 fps  
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CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
★★★★★ 'An excellent product' Wheatelyon - Suffolk

CUSTOMER REVIEW: 550D + 18-55mm IS  
★★★★★ 'Amazing video image' Rob - Norwich

CUSTOMER REVIEW: 60D Body  
★★★★★ 'Wow, an amazing camera' Adrian - UK

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8.0 fps  
1080p movie mode

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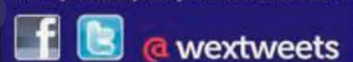
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 400/400 Twin Head £549  
 400/500R + Travelpak £899

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**Gemini Pro Series Kits:**  
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 750Pro + Travelpak £1699  
 750Pro 3 Head £1949  
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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	<del>£22.99</del> 18ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<del>£18.99</del> 48ml	<del>£4.99</del> 50ml, 3 for <del>£13.99</del>	Photo 790, 870, 890, 895, 915
T009 Colour	<del>£26.99</del> 66ml	<del>£4.99</del> 70ml, 3 for <del>£13.99</del>	Photo 900, 1270, 1290
T026 Black	<del>£19.99</del> 18ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	Photo 810, 830, 830u, 925, 935
T027 Colour	<del>£22.99</del> 48ml	<del>£4.99</del> 50ml, 3 for <del>£13.99</del>	
T036 Black	<del>£9.99</del> 10ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	C42, C44, C46
T037 Colour	<del>£11.99</del> 25ml	<del>£4.99</del> 31ml, 3 for <del>£13.99</del>	
T040 Black	<del>£39.99</del> 17ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	C62, CX3200
T041 Colour	<del>£29.99</del> 37ml	<del>£4.99</del> 46ml, 3 for <del>£13.99</del>	
T050 Black	<del>£29.99</del> 15ml	<del>£2.99</del> 16ml, 3 for <del>£7.99</del>	440, 460, 660, Photo 700, 750, 1200
T051 Black	<del>£29.99</del> 24ml	<del>£2.99</del> 26ml, 3 for <del>£7.99</del>	740, 760, 800, 850, 860, 1160
T052 Colour	<del>£29.99</del> 35ml	<del>£3.99</del> 38ml, 3 for <del>£10.99</del>	440, 640, 660, 740, 760, 1160
T053 Colour	<del>£29.99</del> 43ml	<del>£3.99</del> 46ml, 3 for <del>£10.99</del>	Photo 700, 750
T0341-T0347 Set of 7	<del>£119.99</del> set of 7	Check Website.	Photo 2100
T0341/8, each	<del>£14.99</del> 17ml	Check Website.	
T0342/3/4, each	<del>£17.99</del> 17ml	Check Website.	
T0345/6/7, each	<del>£17.99</del> 17ml	Check Website.	
T0441-T0454 Set of 4	<del>£42.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	C64, C66, C84, C86, CX3800/3850, CX5400, CX5800
T0441 Black	<del>£17.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0452/3/4, each	<del>£9.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	<del>£64.99</del> set of 6	<del>£19.99</del> , 3 sets for <del>£56.99</del>	RX500, RX600, RX620, RX840
T0481/2/3, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	Photo R600, R1800
T0484/5/6, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0540-T0549 Set of 8	<del>£109.99</del> set of 8	<del>£35.99</del> , 3 sets for <del>£99.99</del>	
T0540 Gloss	<del>£8.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Photo R240, R245, RX420, RX425, RX520
T0541/2/3/4, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Photo R2400
T0547/8/9, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0551-T0554 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0551 Black	<del>£8.99</del> 8ml	<del>£4.99</del> 21ml, 3 for <del>£10.99</del>	
T0552/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	S20, S21, SX100/105/110/115/200/205/210/215
T0591-T0599 Set of 8	<del>£99.99</del> set of 8	Check Website.	SX400/405/415/515, D78/92/100, B40W, BX300
T0591/2/3, each	<del>£12.99</del> 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0594/5/6, each	<del>£12.99</del> 13ml	Check Website.	Photo 1400
T0597/8/9, each	<del>£12.99</del> 13ml	Check Website.	
T0611-T0614 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	Photo P50, P6500/6600/7000/7100/7200W, P7300/WD/8000/8100/8200/8300/8400/8500/8600/8700/8800/8900/9000/9100/9200/9300/9400/9500/9600/9700/9800/9900
T0611 Black	<del>£8.99</del> 8ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0612/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0711-T0714 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	
T0711 Black	<del>£8.99</del> 7.4ml	<del>£4.99</del> 13ml, 3 for <del>£13.99</del>	
T0712/3/4, each	<del>£8.99</del> 5.5ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0791-T0796 Set of 6	<del>£69.99</del> set of 6	Check Website.	
T0791/2/3, each	<del>£11.99</del> 10ml	Check Website.	
T0794/5/6, each	<del>£11.99</del> 10ml	Check Website.	
T0801-T0806 Set of 6	<del>£49.99</del> set of 6	<del>£19.99</del> , 3 sets for <del>£57.99</del>	
T0801/2/3, each	<del>£8.99</del> 7.4ml	<del>£4.99</del> 13ml, 3 for <del>£10.99</del>	
T0804/5/6, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0870-T0879 Set of 8	<del>£76.99</del> set of 8	Check Website.	
T0870 Gloss	<del>£7.99</del> 11.4ml	Check Website.	
T0871/2/3/4, each	<del>£9.99</del> 11.4ml	Check Website.	
T0877/8/9, each	<del>£9.99</del> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<del>£78.99</del> set of 8	Check Website.	
T0961/2/3/4/5, each	<del>£9.99</del> 11.4ml	Check Website.	
T0966/7/8/9, each	<del>£9.99</del> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<del>£26.99</del> set of 4	<del>£14.99</del> set of 4	
T1281 Black	<del>£7.99</del> 5.9ml	<del>£4.99</del> 13ml	
T1282/3/4, each	<del>£6.99</del> 3.5ml	<del>£3.99</del> 10ml	
T1291-T1294 Set of 4	<del>£37.99</del> set of 4	<del>£16.99</del> set of 4	
T1291 Black	<del>£10.99</del> 11.2ml	<del>£5.49</del> 16ml	
T1292/3/4, each	<del>£9.99</del> 7ml	<del>£4.49</del> 13ml	
T1571-9, each NEW	<del>£20.99</del> 25.9ml each or <del>£164.99</del> set of 8		
T1591-9, each NEW	<del>£14.99</del> 17ml each or <del>£109.99</del> set of 8		
T5591-6, each	<del>£12.99</del> 13ml each or <del>£64.99</del> set of 6		

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### WIDE FORMAT INK



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EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	<del>£44.99</del>
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	<del>£69.99</del>
EPSON Stylus Pro 4800, 4880:		
	T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml	<del>£44.99</del>
	T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml	<del>£69.99</del>
EPSON Stylus Pro 7800, 7880, 9800:		
	T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml	<del>£44.99</del>
	T6031/6032/6033/6034/6035/6036/603C/6037/6128/6039 220ml	<del>£69.99</del>

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BC13e Black 26ml	<del>£2.99</del>
BC16 B/C/M/Y 15ml	<del>£2.99</del>
BC16 PC/PM/R/G 15ml	<del>£2.99</del>
PG18 Black 29ml	<del>£4.99</del>
CL18 B/C/M/Y/PC/PM 15ml	<del>£3.99</del>
PG1520 Black 18ml	<del>£4.99</del>
CL1521 B/C/M/Y/G 9ml	<del>£3.99</del>
PG1525 Black 18ml	<del>£4.99</del>
CL1526 B/C/M/Y/G 9ml	<del>£3.99</del>
BC124 Black 9ml	<del>£1.99</del>
BC124 Colour 16ml	<del>£2.99</del>
PG37 Black 12ml	<del>£3.99</del>
PG40 Black 28ml	<del>£13.99</del>
PG50 Black 28ml	<del>£12.99</del>
PG510 Black 11.5ml	<del>£13.99</del>
PG512 Black 18ml	<del>£14.99</del>
CL38 Colour 12ml	<del>£12.99</del>
CL41 Colour 18ml	<del>£16.99</del>
CL51 Colour 24ml	<del>£14.99</del>
CL512 Colour 11.5ml	<del>£15.99</del>
CL513 Colour 15ml	<del>£16.99</del>

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BC13e Black 26ml	<del>£10.99</del>
BC16 B/C/M/Y 13ml	<del>£9.99</del>
BC16 PC/PM/R/G 13ml	<del>£9.99</del>
PG18 Black 29ml	<del>£12.99</del>
CL18 B/C/M/Y 13ml	<del>£11.99</del>
PG17 Black 25ml	<del>£11.99</del>
PG18 Clear 16ml	<del>£11.99</del>
PG18 B/C/M/Y 14ml	<del>£10.99</del>
PG18 PC/PM/R/G/Y 14ml	<del>£10.99</del>
PG1520 Black 18ml	<del>£9.99</del>
CL1521 B/C/M/Y/G 9ml	<del>£8.99</del>
PG1525 Black 18ml	<del>£9.99</del>
CL1526 B/C/M/Y/G 9ml	<del>£8.99</del>
PG37 Black 12ml	<del>£12.99</del>
PG40 Black 28ml	<del>£15.99</del>
PG50 Black 28ml	<del>£22.99</del>
PG510 Black 11.5ml	<del>£11.99</del>
PG512 Black 18ml	<del>£15.99</del>
CL38 Colour 12ml	<del>£16.99</del>
CL41 Colour 18ml	<del>£19.99</del>
CL51 Colour 24ml	<del>£26.99</del>
CL52 Photo 21ml	<del>£19.99</del>
CL511 Colour 9ml	<del>£15.99</del>
CL513 Colour 13ml	<del>£19.99</del>
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No.56 Black 24ml	<del>£9.99</del>
No.57 Colour 24ml	<del>£12.99</del>
No.58 Photo 24ml	<del>£12.99</del>
No.78 Colour 36ml	<del>£9.99</del>
No.88XL B/C/M/Y each	<del>£9.99</del>
No.110 Colour 12ml	<del>£10.99</del>
No.300XL Black 18ml	<del>£14.99</del>
No.300XL Colour 18ml	<del>£16.99</del>
No.336 Black 10ml	<del>£7.99</del>
No.337 Black 21ml	<del>£10.99</del>
No.338 Black 21ml	<del>£12.99</del>
No.339 Black 34ml	<del>£12.99</del>
No.342 Colour 12ml	<del>£10.99</del>
No.343 Colour 21ml	<del>£12.99</del>
No.344 Colour 21ml	<del>£14.99</del>
No.348 Photo 21ml	<del>£12.99</del>
No.350XL Black 30ml	<del>£14.99</del>
No.351XL Colour 20ml	<del>£16.99</del>
No.363 Black 20ml	<del>£6.99</del>
No.363 CMY/PC/PM each	<del>£4.99</del>
No.364 Black 10ml	<del>£6.99</del>
No.364 B/C/M/Y each	<del>£5.99</del>

#### HP Originals

No.21 Black 5ml	<del>£11.99</del>
No.22 Colour 5ml	<del>£14.99</del>
No.38 All Colours 27ml each	<del>£26.99</del>
No.56 Black 18ml	<del>£16.99</del>
No.57 Colour 17ml	<del>£24.99</del>
No.58 Photo 17ml	<del>£22.99</del>
No.100 Grey 15ml	<del>£22.99</del>
No.110 Grey 15ml	<del>£18.99</del>
No.300 Black 4ml	<del>£10.99</del>
No.300 Colour 4ml	<del>£12.99</del>
No.301 Black 3ml	<del>£9.99</del>
No.301 Colour 3ml	<del>£11.99</del>
No.337 Black 11ml	<del>£17.99</del>
No.338 Black 11ml	<del>£17.99</del>
No.339 Black 21ml	<del>£24.99</del>
No.343 Colour 7ml	<del>£18.99</del>
No.344 Colour 14ml	<del>£26.99</del>
No.350 Black 4.5ml	<del>£11.99</del>
No.351 Colour 3.5ml	<del>£13.99</del>
No.363 Black 6ml	<del>£13.99</del>
No.363 CMY/PC/PM each	<del>£8.99</del>
No.364 Black 6ml	<del>£8.99</del>
No.364 B/C/M/Y 3ml each	<del>£7.99</del>
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No.801 Colour 9ml	<del>£16.99</del>
No.820XL Black 48ml	<del>£19.99</del>
No.820XL CMY 6ml each	<del>£8.99</del>
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No.840XL CMY 16ml each	<del>£15.99</del>

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No.2 Colour	<del>£11.99</del>
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No.17 Black	<del>£9.99</del>
No.26 Colour	<del>£12.99</del>
No.27 Colour	<del>£11.99</del>
No.31 Photo	<del>£11.99</del>
No.32 Black	<del>£9.99</del>
No.33 Colour	<del>£11.99</del>
No.34 Black	<del>£11.99</del>
No.35 Colour	<del>£12.99</del>

#### Lexmark Originals

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No.15 Colour	<del>£16.99</del>
No.17 Black	<del>£13.99</del>
No.23 Black	<del>£14.99</del>
No.24 Colour	<del>£16.99</del>
No.27 Colour	<del>£14.99</del>
No.28 Black	<del>£13.99</del>
No.29 Colour	<del>£14.99</del>
No.32 Black	<del>£15.99</del>
No.33 Colour	<del>£17.99</del>
No.36 Black	<del>£16.99</del>
No.37 Colour	<del>£18.99</del>
No.43 Colour	<del>£22.99</del>
No.44 Black	<del>£18.99</del>
No.100 Black	<del>£12.99</del>
No.100 Cyan / Mag / Yellow	<del>£7.99</del>

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LC900 Black	<del>£3.99</del>
LC900 CMY	<del>£2.99</del>
LC900 Set of 4	<del>£11.99</del>
LC970 / 1000 Black	<del>£3.99</del>
LC970 / 1000 CMY	<del>£2.99</del>
LC970 / 1000 Set of 4	<del>£11.99</del>
LC980 / 1100 Black	<del>£3.99</del>
LC980 / 1100 CMY	<del>£2.99</del>
LC980 / 1100 Set of 4	<del>£11.99</del>
LC985 Black	<del>£3.99</del>
LC985 CMY	<del>£2.99</del>
LC985 Set of 4	<del>£11.99</del>

Brother originals also in stock!



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## MEMORY



### Compact Flash

2GB 20MB/s	<del>£14.99</del> £8.99
4GB 20MB/s	<del>£19.99</del> £10.99
8GB 20MB/s	<del>£24.99</del> £16.99
16GB 20MB/s	<del>£34.99</del> £26.99

### SD Cards

2GB	<del>£8.99</del> £3.99
4GB Class 10	<del>£19.99</del> £6.99
8GB Class 10	<del>£29.99</del> £9.99
16GB Class 10	<del>£49.99</del> £19.99

### USB Pen Drives

2GB Transcend	<del>£9.99</del> £4.99
4GB Transcend	<del>£14.99</del> £4.99
8GB Transcend	<del>£19.99</del> £6.99
16GB Transcend	<del>£24.99</del> £16.99

## Lexar

### Compact Flash

8GB 60MB/s	<del>£148.00</del> £38.99
8GB 30MB/s	<del>£177.36</del> £47.99
16GB 60MB/s	<del>£264.25</del> £68.99
16GB 30MB/s	<del>£271.30</del> £94.99

### SD Cards

8GB Class 10	<del>£78.45</del> £21.99
16GB Class 10	<del>£138.73</del> £40.99

## SanDisk

### Sandisk Ultra 30MB/s

4GB 30MB/s	<del>£21.76</del> £14.99
8GB 30MB/s	<del>£36.12</del> £23.99
16GB 30MB/s	<del>£70.06</del> £46.99

### Sandisk Extreme 40&60MB/s

4GB 40MB/s	<del>£36.36</del> £21.99
8GB 40MB/s	<del>£67.02</del> £38.99
16GB 60MB/s	<del>£116.19</del> £68.99
32GB 60MB/s	<del>£208.89</del> £134.99

### Sandisk Blue C2: 5MB/s

2GB 5MB/s	<del>£9.27</del> £4.99
4GB 5MB/s	<del>£12.41</del> £6.99
8GB 5MB/s	<del>£24.10</del> £11.99

### Sandisk Ultra C4: 15MB/s

2GB 15MB/s	<del>£9.97</del> £5.99
4GB 15MB/s	<del>£16.06</del> £7.99
8GB 15MB/s	<del>£27.65</del> £14.99
16GB 15MB/s	<del>£52.22</del> £28.99

### Sandisk Extreme C10: 30MB/s

4GB 30MB/s	<del>£21.35</del> £11.99
8GB 30MB/s	<del>£37.42</del> £18.99
16GB 30MB/s	<del>£62.02</del> £37.99
32GB 30MB/s	<del>£92.07</del> £74.99

### Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	<del>£64.84</del> £27.49
16GB 45MB/s	<del>£149.58</del> £58.99

### xD Picture Cards

2GB Olympus	<del>£24.99</del> £14.99
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## BATTERIES & CHARGERS

### Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	<del>£6.99</del>
AAA 2450mAh Duracell	<del>£6.99</del>
AA 2700mAh GP	<del>£9.99</del>
AA 2800mAh Ansmann	<del>£13.99</del>
AA 2900mAh Duracell	<del>£14.99</del> £9.99

### ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 650mAh equivalent (4)	<del>£5.99</del>
AA 2050mAh equivalent (4)	<del>£7.99</del>

### Ultimate Lithium

Enlarger Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	<del>£6.99</del>
AA Ultimate Lithium (4)	<del>£7.99</del> £5.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

### NB-1L for Canon

NB-1L for Canon	<del>£9.99</del>
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### NB-2L/LH for Canon

NB-2L/LH for Canon	<del>£9.99</del>
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### NB-3L for Canon

NB-3L for Canon	<del>£9.99</del>
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### NB-4L for Canon

NB-4L for Canon	<del>£9.99</del>
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### NB-5L for Canon

NB-5L for Canon	<del>£9.99</del>
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### NB-6L for Canon

NB-6L for Canon	<del>£12.99</del>
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### NB-7L for Canon

NB-7L for Canon	<del>£12.99</del>
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### NB-8L for Canon

NB-8L for Canon	<del>£9.99</del>
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### BP-511 for Canon

BP-511 for Canon	<del>£12.99</del>
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### LP-E5 for Canon

LP-E5 for Canon	<del>£29.99</del>
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### LP-E6 for Canon

LP-E6 for Canon	<del>£15.99</del>
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### LP-E10 for Canon

LP-E10 for Canon	<del>£12.99</del>
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### NP40 for Fuji

NP40 for Fuji	<del>£9.99</del>
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### NP45 for Fuji

NP45 for Fuji	<del>£9.99</del>
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### NP50 for Fuji

NP50 for Fuji	<del>£9.99</del>
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### NP60 for Fuji

NP60 for Fuji	<del>£9.99</del>
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### NP80 for Fuji

NP80 for Fuji	<del>£9.99</del>
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### NP95 for Fuji

NP95 for Fuji	<del>£9.99</del>
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### NP140 for Fuji

NP140 for Fuji	<del>£12.99</del>
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### NP150 for Fuji

NP150 for Fuji	<del>£19.99</del>
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### NP200 for Minolta

NP200 for Minolta	<del>£9.99</del>
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### NP400 for Minolta

NP400 for Minolta	<del>£12.99</del>
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### EN-EL1 for Nikon

EN-EL1 for Nikon	<del>£9.99</del>
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### EN-EL2 for Nikon

EN-EL2 for Nikon	<del>£9.99</del>
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### EN-EL3/3A for Nikon

EN-EL3/3A for Nikon	<del>£15.99</del>
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### EN-EL3E for Nikon

EN-EL3E for Nikon	<del>£15.99</del>
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### EN-EL5 for Nikon

EN-EL5 for Nikon	<del>£12.99</del>
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### EN-EL9 for Nikon

EN-EL9 for Nikon	<del>£12.99</del>
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### EN-EL10 for Nikon

EN-EL10 for Nikon	<del>£9.99</del>
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### EN-EL11 for Nikon

EN-EL11 for Nikon	<del>£9.99</del>
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### EN-EL12 for Nikon

EN-EL12 for Nikon	<del>£12.99</del>
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### EN-EL19 for Nikon

EN-EL19 for Nikon	<del>£12.99</del>
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### LI10B/12B for Olympus

LI10B/12B for Olympus	<del>£9.99</del>
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### LI40B/42B for Olympus

LI40B/42B for Olympus	<del>£9.99</del>
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### LI50B for Olympus

LI50B for Olympus	<del>£12.99</del>
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### BLM-1 for Olympus

BLM-1 for Olympus	<del>£12.99</del>
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### BLS-1 for Olympus

BLS-1 for Olympus	<del>£12.99</del>
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### CGA-S005 for Panasonic

CGA-S005 for Panasonic	<del>£9.99</del>
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### CGR-S006 for Panasonic

CGR-S006 for Panasonic	<del>£9.99</del>
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## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

1) An adapter ring that screws onto the front of your lens

2) A filter holder clips onto the ring

3) One or more P-Type (84mm wide) filters

### P-Type Adapter Rings

49mm Adapter Ring	<del>£4.99</del>
52mm Adapter Ring	<del>£4.99</del>
55mm Adapter Ring	<del>£4.99</del>
58mm Adapter Ring	<del>£4.99</del>
62mm Adapter Ring	<del>£4.99</del>
67mm Adapter Ring	<del>£4.99</del>
72mm Adapter Ring	<del>£4.99</del>
77mm Adapter Ring	<del>£4.99</del>
82mm Adapter Ring	<del>£4.99</del>

### P-Type Holders

Holder Standard	<del>£5.99</del>
Holder Wide Angle	<del>£9.99</del>
Holder Modular	<del>£9.99</del>
Holder Bellows	<del>£34.99</del>
A to P Type Adapter	<del>£9.99</del>

### P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

### We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

### P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

### Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	<del>£9.99</del>
ES-711 Canon 50/1.4	<del>£9.99</del>
ET-60 Canon 75-300/4-5.6	<del>£9.99</del>
ET-65B Canon 70-300/4-5.6	<del>£9.99</del>
ET-67 Canon 100/2.8 Macro	<del>£9.99</del>
ET-68 Canon 60/2.8	<del>£9.99</del>
EW-60C Canon 18-55 IS	<del>£7.99</del>
EW-73B Canon 17-85 IS	<del>£9.99</del>
EW-78B Canon 28-135 IS	<del>£9.99</del>
EW-78D Canon 18-200 IS	<del>£9.99</del>
EW-78E Canon 18-55 IS	<del>£12.99</del>
EW-83C Canon 17-40/4.0	<del>£12.99</del>
EW-83J Canon 17-55/2.8	<del>£12.99</del>
HB-25 Nikon 24-85, 24-120	<del>£12.99</del>
HB-37 Nikon 55-200 VR	<del>£7.99</del>
HB-45 Nikon 18-55 VR	<del>£7.99</del>
SH-006 Sony 18-70/3.5-5.6	<del>£9.99</del>
SH-108 Sony 18-55/3.5-5.6	<del>£9.99</del>

### A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	<del>£6.99</del>
55mm Shaped Petal Hood	<del>£6.99</del>
58mm Shaped Petal Hood	<del>£6.99</del>
62mm Shaped Petal Hood	<del>£7.99</del>
67mm Shaped Petal Hood	<del>£7.99</del>
72mm Shaped Petal Hood	<del>£7.99</del>
77mm Shaped Petal Hood	<del>£9.99</del>
82mm Shaped Petal Hood	<del>£11.99</del>
46mm Rubber Hood	<del>£3.99</del>
49mm Rubber Hood	<del>£3.99</del>
52mm Rubber Hood	<del>£3.99</del>
55mm Rubber Hood	<del>£3.99</del>
58mm Rubber Hood	<del>£4.99</del>
62mm Rubber Hood	<del>£4.99</del>
67mm Rubber Hood	<del>£4.99</del>
72mm Rubber Hood	<del>£5.99</del>
77mm Rubber Hood	<del>£5.99</del>

### Lens Caps

30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
£3.99 each	

### We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

### Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	<del>£7.99</del>
Twin Axis Sony Hotshoe	<del>£7.99</del>
Triple Axis Normal Hotshoe	<del>£9.99</del>
Triple Axis Sony Hotshoe	<del>£9.99</del>

### Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99	
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## CLEANING

### Sensor Cleaning - DRY

Sensor Loupe 7x with LED	<del>£69.99</del>
ZEELON Anti-static Blower	<del>£37.99</del>
SL788 Arctic Blutterfly	<del>£69.99</del>

### Sensor Cleaning - WET

Cleaning Solution (7.5ml)	<del>£15.99</del>
Cleaning Swabs (12)	<del>£29.99</del>
EZ Kit (1ml Solution, 4 Swabs)	<del>£14.99</del>

### Camera / Lens Cleaning

Kenair Master Kit	<del>£15.99</del>
Kenair Spare Aerosol	<del>£9.99</del>
LensPen Original	<del>£9.99</del>
Spudz 6x6 inch	<del>£4.99</del>
Spudz 10x10 inch	<del>£6.99</del>
Kood Hurricane Blower	<del>£3.99</del>
Camlink 5-in-1 Clean Kit	<del>£4.29</del>

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS

## KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.

### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	<del>£6.99</del>
52mm UV / Haze	<del>£6.99</del>





We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



### CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b> £128	<b>Sling-O-Matic 20</b> £126	<b>Digital Holster 50 V2.0</b> £66
<b>Airport International V2.0</b> £258	<b>Streetwalker</b> £109	<b>Urban Disguise 50 V2.0</b> £141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

<b>The Hadley Pro</b> Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. <b>The Hadley Pro £149.99</b>	<b>The 5 Series</b> A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
<b>More Billingham Bags</b> NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packaging £224.99 The Classic 550 £474.99	<b>The 07 Range</b> New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
<b>Billingham Accessories</b> Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

<b>Kata 3N1-10</b> External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 29.5 x 19.0 x 15.0cm <b>£64.99</b>	<b>Kata 3N1-20</b> External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 18.0cm <b>£74.99</b>
<b>Kata 3N1-30</b> External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm <b>£84.99</b>	<b>Kata 3N1-33</b> Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. <b>£119.99</b>
<b>Kata 3N1-Tripod Holder</b> For Kata 3N1 bags. <b>£16.99</b>	

**IMPROVED - Kata DPS Digital Rucksack**

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

<b>DR-465</b> £59.99	<b>DR-466</b> £64.99	<b>DR-467</b> £69.99
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<b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. <b>DC 445</b> £29.99	<b>Insertrolley</b> Compatible with many Kata bags <b>£52</b>	<b>DL10 Grip Hooster</b> £21.99 <b>DL12 Grip Hooster</b> £25.99 <b>DL14 Grip Hooster</b> £31.99 <b>DL16 Grip Hooster</b> £49.99 <b>DL18 Grip Hooster</b> £59.99 <b>CS15 Camera Satchel</b> £99.99 <b>CS17 Camera Satchel</b> £99.99 <b>PR420 Press Reporter Bag</b> £109.99 <b>PR460 Press Reporter Bag</b> £149.99 <b>DL210 Bumblebee Backpack</b> £94.99 <b>PL74 FlyBy Rolling Bag</b> £219.99
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Entire Kata range available!

### RAIN COVERS

<b>OpTech Rainsleeve</b> Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun, 2 per pack. <b>Standard</b> £5.99 <b>Flash</b> £7.99	<b>Kata Elements Covers</b> Protect your camera against the elements! <b>E690 Small</b> £36.99 <b>E702 Large</b> £51.99	<b>Think Tank Hydrophobia</b> The ultimate protection from the weather! <b>70-200</b> £109.00 <b>70-200 Flash</b> £114.00 <b>300-600</b> £118.00
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2010 TIPA

VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

**UP-Rise 28 Messenger** £49.99  
**UP-Rise 33 Messenger** £59.99  
**UP-Rise 38 Messenger** £69.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

**UP-Rise 14Z Zoomster** £29.99  
**UP-Rise 15Z Zoomster** £34.99  
**UP-Rise 34 Slingbag** £49.99  
**UP-Rise 43 Slingbag** £59.99  
**UP-Rise 45 Backpack** £69.99  
**UP-Rise 46 Backpack** £84.99  
**UP-Rise 48 Backpack** £94.99

**UP-Rise 14Z Zoomster** £29.99  
**UP-Rise 15Z Zoomster** £34.99  
**UP-Rise 34 Slingbag** £49.99  
**UP-Rise 43 Slingbag** £59.99  
**UP-Rise 45 Backpack** £69.99  
**UP-Rise 46 Backpack** £84.99  
**UP-Rise 48 Backpack** £94.99

**UP-Rise 14Z Zoomster** £29.99  
**UP-Rise 15Z Zoomster** £34.99  
**UP-Rise 34 Slingbag** £49.99  
**UP-Rise 43 Slingbag** £59.99  
**UP-Rise 45 Backpack** £69.99  
**UP-Rise 46 Backpack** £84.99  
**UP-Rise 48 Backpack** £94.99

**UP-Rise 14Z Zoomster** £29.99  
**UP-Rise 15Z Zoomster** £34.99  
**UP-Rise 34 Slingbag** £49.99  
**UP-Rise 43 Slingbag** £59.99  
**UP-Rise 45 Backpack** £69.99  
**UP-Rise 46 Backpack** £84.99  
**UP-Rise 48 Backpack** £94.99

tamrac

**Expedition Backpack**  
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.

**Expedition 4X** £89.99  
**Expedition 5X** £104.99  
**Expedition 6X** £119.99  
**Expedition 7X** £149.99  
**Expedition 8X** £169.99  
**Expedition 9X** £189.99

**Velocity Sling**  
A unique design of sling backpack, that opens away from your body for even faster access to your gear!

**Velocity 6X** £29.99  
**Velocity 7X** £39.99  
**Velocity 8X** £44.99  
**Velocity 9X** £49.99  
**Velocity 10X** £59.99

**Modular Accessory System**  
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

**Water Bottle With Holder** £12.99  
**Lens Case Pro 50** £11.99  
**Lens Case Pro 100** £12.99  
**Lens Case Pro 200** £13.99  
**Flash Case Medium** £10.99  
**Flash Case Large** £11.99  
**Rain Cover Medium** £19.99  
**Rain Cover Large** £23.99  
**MAS Belt Medium** £19.99

**Aero Speed Pack**  
Dual access, dual compartment photo backpacks, with front and side openings.

**SpeedPack 75** £62.99  
**SpeedPack 85** £82.99

### LIGHT METERS

**SEKONIC**

**L758DR DigitalMaster** £439.99  
**L398A Deluxe III** £134.99

**L208 TwinMaster**  
Analogue, incident and reflected, ambient light only.  
**£74.99**

**L308S FlashMate**  
Digital, incident and reflected, ambient and flash light.  
**£149.99**

**L358 FlashMaster**  
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.  
**£219.99**

**RT-32 Radio Trigger Module** £89.99  
**Grey Card** £27.99  
**Profile Target SEPT2** £129.99

GOSSEN

**Gossen DigiPro F**  
Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.  
**WAS £190.95**  
**£169.95**

**Gossen DigiSix** £119.95  
**Gossen DigiFlash** £139.95

### FLASH TRIGGERS

**Hahnel Combi TF**  
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 modes available.  
**Receiver & Transmitter** £49.99  
**Extra Receivers** £34.99

**Yongnuo CTR-301P**  
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.  
**Receiver & Transmitter** £29.99  
**Extra Receivers** £19.99

**JJC JF Flash Trigger**  
Radio flash trigger, 433MHz, 20m range, 4 ch.  
**Receiver & Transmitter** £24.99  
**Extra Receivers** £14.99

**Yongnuo RF-602, RF-603, YN-160, YN-480II and YN-560** also available soon!  
**Please check website...**

PocketWizard

**2x Plus II** £264.99  
**1x MiniTT1 2x FlexTT5** £699.99

Full range of Pocket Wizard cables stocked.

Nissin

12 free Energizer batteries with every Nissin Flashgun

**Nissin Di866 Speedlite**  
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, make this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a secondary TTL flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.

**£239.99 £199.99**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100, incredible specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power radio, active AF assist light and features auto saving auto-off circuit.

**£149.99 £129.99**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector. Includes built-in USB port for downloading upgrades and energy saving auto-off circuit.

**£92.99 £79.99**

Metz

12 free Energizer batteries with every Metz Flashgun

**NEW METZ RANGE**

**Metz 24 AF-1** £59.99  
**Metz 36 AF-5** £79.99  
**Metz 44 AF-1** £149.99  
**Metz 50 AF-1** £189.99  
**Metz 58 AF-2** £299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14m/ISO100 guide number and features auto exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

**£119.99**

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

### FLASH DIFFUSERS

**Bounce Flash Diffuser**  
These popular, simple to use plastic diffusers slip into the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

**Canon 270EX / 380EX / 420EX**  
**Canon 430EX / 430EX II / 550EX**  
**Canon 580EX / 580EX II**  
**Nikon SB600 / SB800 / SB900**  
**Nikon SB24 / SB25 / SB26 / SB28**  
**Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1**  
**Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ**

**Inverted Dome Pro Flash Diffuser Set**  
Completing a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that slips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

**Size 1:** 62-65 x 39-42mm Nikon SB600, SB800, etc  
**Size 2:** 64-68 x 35-38mm Canon 420EX, 430EX, etc  
**Size 3:** 68-72 x 48-49mm Nikon SB28, 27, 28, etc  
**Size 4:** 73-77 x 46-49mm Canon 560EX, 580EX, etc

**£29.99**

**ColorRight PRO**  
The ultimate white balance filter! Available in two versions - Neutral and Portrait.  
**£104.99**

**ColorRight**  
ColorRight's new 'super diffuser' for hotshoe flashguns.  
**£89.99**

### STUDIO ACCESSORIES

**Westcott Apollons and Halos**  
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

**Mini Apollo** £59.99  
**28" Apollo** £99.99  
**45" Halo** £104.99

**Westcott Umbrellas**  
Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

**43" Umbrella Soft Silver** £18.99  
**43" Umbrella White** £18.99  
**43" Umbrella White/Black** £21.99

**Westcott 28" Apollo Flash Kit**  
Including shoe mount, umbrella and light stand.  
**£119.99**

**Westcott Umbrella Flash Kit**  
Including shoe mount, umbrella and light stand.  
**£64.99**

**Westcott 5-in-1 Reflector Kit**  
Including reflector, reflector holder, and light stand.  
**£47.99**

**Lastolite Ezybox Hotshoe**  
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

**22cm Ezybox Speedlite NEW** £44.99  
**38cm Ezybox Hotshoe** £84.99  
**38cm Ezybox Hotshoe Kit** £156.99  
**54cm Ezybox Hotshoe** £102.99  
**54cm Ezybox Hotshoe Kit** £174.99  
**76cm Ezybox Hotshoe** £119.99  
**76cm Ezybox Hotshoe Kit** £192.99

**Lastolite Flashgun TiltHeads**  
These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand.

**TiltHead For Single Flashgun** £16.99  
**TiltHead Umbrella Kit** £89.99

**Colour Balance and Exposure Control**  
Handy pop-up colour balance and exposure control grey/white cards.

**EzyBalance 30cm** £17.99  
**EzyBalance 50cm** £29.99

Full Lastolite range available.



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RS-7 RS-W1 SnapR

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Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

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From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
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Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

## SHUTTER RELEASES

**Hahnel Giga T Pro Wireless Shutter Release & Interval Timer**

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

**hahnel**  
RRP: £89.99  
SPECIAL OFFER - SAVE £20  
**£69.99**

**Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger**

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

**hahnel**  
RRP: £69.99  
SPECIAL OFFER - SAVE £20  
**£49.99**

**Hahnel Cable Remote Shutter Release**

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

**hahnel**  
RRP: £29.99  
SPECIAL OFFER - SAVE £10  
**£19.99**

## TRIPODS, MONOPODS & HEADS

### Manfrotto

### HALF PRICE HEADS!

190XPROB Tripod + HALF PRICE 496RC2	£142.48
190XPROB Tripod + HALF PRICE 804RC2	£144.98
055XPROB Tripod + HALF PRICE 496RC2	£157.48
055XPROB Tripod + HALF PRICE 804RC2	£159.98



FREE Manfrotto Backpack with every 804RC2 tripod kit

**Manfrotto 324RC2**  
RRP £121.99

**FREE HEADS!**  
FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

### MANFROTTO PRO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 85cm Height: 178cm
£114.99	£129.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 85cm Height: 175cm
£229.99	£259.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 84cm Height: 170cm
£239.99	£269.99

### MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 91cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 91cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 91cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 84cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 81cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 87cm Height: 161cm
£35.99	£47.99	£49.99

### MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC2 Tilt Head
non quick-release 1/4" thread	ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
£31.99	£14.99	£26.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 4.0kg	Weight: 0.46kg Load: 6.0kg	Weight: 0.67kg Load: 10.0kg
£46.99	£54.99	£84.99
324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg	Weight: 0.6kg Load: 10.0kg	Weight: 0.65kg Load: 10.0kg
£99.99	£149.99	£199.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg	Weight: 1.42kg Load: 8.0kg	Weight: 1.22kg Load: 5.0kg
£59.99	£104.99	£149.99
056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 quick release	
Weight: 0.50kg Load: 3.0kg	Weight: 0.43kg Load: 3.0kg	
£29.99	£69.99	

### VANGUARD

### HALF PRICE HEADS!

AltaPRO 263AT Tripod + HALF PRICE SBH100	£149.98
AltaPRO 263AT Tripod + HALF PRICE GH100	£164.98
AltaPRO 283CT Tripod + HALF PRICE SBH100	£279.98
AltaPRO 283CT Tripod + HALF PRICE GH100	£294.98



**Vanguard Alta+ 263AP**  
RRP £149.99

**£50 OFF RRP!**  
Alta+ 263AP Tripod including PH32 Three Way Head  
**£99.99**

### VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 83cm Height: 165cm	Weight: 2.10kg Load: 8.0kg Folded: 83cm Height: 155cm
£119.99	£129.99
PRO 253CT	PRO 254CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 83cm Height: 165cm	Weight: 1.57kg Load: 8.0kg Folded: 83cm Height: 155cm
£224.99	£244.99
PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.70kg Load: 8.0kg Folded: 84cm Height: 170cm	Weight: 1.73kg Load: 8.0kg Folded: 84cm Height: 160cm
£249.99	£269.99

### VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 91.5cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 93.5cm Height: 167cm	Weight: 0.66kg Load: 8.0kg Folded: 81.5cm Height: 158cm
£39.99	£46.99	£99.99
SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg	Weight: 0.25kg Load: 6.0kg	Weight: 0.39kg Load: 10.0kg
£39.99	£49.99	£59.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

### KOOD

A284 Tripod	C2504 Monopod	BH02 Ball Head	BH05 Ball Head	BH22 Ball Head
Aluminium 4-section	Carbon Fibre 4-section	Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg	Slicing quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 2.17kg Load: 8.0kg Folded: 96cm Height: 154cm	Weight: 0.59kg Load: 4.0kg Folded: 117cm Height: 153cm	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg	Weight: 0.4kg Load: 8.0kg
£73.99	£59.99	£22.99	£29.99	£31.99
C2804 Monopod	C3204 Monopod	BH08 Ball Head	BH25 Ball Head	BH28 Ball Head
Weight: 0.59kg Load: 4.0kg Folded: 117cm Height: 153cm	Weight: 0.59kg Load: 4.0kg Folded: 117cm Height: 153cm	Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg	Weight: 0.4kg Load: 8.0kg
£66.99	£74.99	£22.99	£37.99	£45.99

### hahnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 5 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case.	Weight: 1.28kg Max Load: 4.0kg Folded: 60cm Max Height: 142cm	Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm
£39.99	£49.99	£59.99
Triad 60 Lite	Triad 80 Lite	Triad 100 Lite
Including 3-way fluid damped pan/tilt head.	Weight: 1.80kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm	Weight: 2.10kg Max Load: 6.0kg Folded: 61cm Max Height: 162cm
£59.99	£79.99	£99.99

### TrekTech

TrekPod GO PRO	T-Pod	TrekPod II	TrekPod XL	MagMount STAR	MagMount PRO	MagAdapter STAR
The most compact TrekPod, collapsing down to just 50cm, yet still extending to 145cm, and weighing just 785g. Supplied with travel case, and a MacMount PRO	£19.99	£69.99	£219.99	£29.99	£59.99	£99.99

### gorillapod

Gorillapod Original (GP1)	Gorillapod Spare Plates	Gorillapod SLR	Gorillapod SLR-Zoom	Gorillapod FOCUS	Gorillapod Ball Head
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g, and suitable for most compact cameras	£5.99	£29.99	£34.99	£92.99	£39.99

Telephone: 01926 339977 or 0800 1077 211

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with 14-42mm

f/3.5-5.6 ASPH.

rrp £629.99 **SAVE £230**

**£399.00\***

trade up example

**£250.00\***

\*PLUS YOUR PANASONIC LXS (INCLUDES THE £40 CASHBACK)

\*Includes £40 cashback! You pay £439.00 Offer ends 24/12/11



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16.0 MEGA PIXELS

12.3 MEGA PIXELS



OLYMPUS EP-L1 & 14-42mm

f/3.5-5.6 M.ZUIKO rrp £599.99 **SAVE £350**

**£249.00**

trade up example

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\*+ YOUR NIKON D50 & 18-55mm

12.3 MEGA PIXELS



OLYMPUS E-PL3 & 14-42mm

f/3.5-5.6 M.ZUIKO MKII rrp £529.00 **SAVE £85**

**£444.00**

trade up example

**£94.00\***

\*PLUS YOUR NIKON D80 & 18-105mm (INCLUDES THE £50 CASHBACK)

12.3 MEGA PIXELS



OLYMPUS E-PM1 & 14-42mm

f/3.5-5.6 M.ZUIKO MKII rrp £429.00 **SAVE £80**

**£349.00**

trade up example

**£49.00\***

\*PLUS YOUR NIKON D80 & 18-105mm (INCLUDES THE £50 CASHBACK)

NIKON SB-700

FLASHGUN

rrp £295.99

**SAVE £47**

**£249.00**

CANON 430EX

FLASHGUN

rrp £299.99

**SAVE £85**

**£215.00**

NISSIN Di622 MKII

FLASHGUN

rrp £149.99

**SAVE £20**

**£129.00**

METZ 36AF-5

FLASHGUN

rrp £84.99

**SAVE £5**

**£79.00**

SONY HVL-F43AM

FLASHGUN

was £239.99

**SAVE £30**

**£209.00**

\*Price includes £30 cashback! See web for details

SONY HX100

rrp £429.00

**SAVE £110**

**£319.00**

\*Price includes £40 cashback!

CANON IXUS 220HS

Sometimes you just look at a camera as beautiful as this and want one. Lucky then that it also offers unrivalled performance, Full HD movies and an ultra wide 5x zoom in a sleek stainless steel body.

\*Includes £20 cashback! You pay £149.99 See web for details

rrp £199.99

**SAVE £70**

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\*Price includes £30 cashback! See web for details

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NIKON 1 V1

& 10-30mm VR

rrp £829.99

**SAVE £100**

**£729.00**

FUJIFILM FINEPIX S3200

rrp £249.00

**SAVE £121**

**£129.00**

FUJIFILM FINEPIX S4000

rrp £219.99

**SAVE £60**

**£159.00**

PANASONIC LUMIX FZ150

rrp £429.99

**SAVE £45**

**£385.00**

CANON POWERSHOT SX40 IS

rrp £459.00

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FUJIFILM FINEPIX HS20

rrp £399.00

**SAVE £150**

**£249.00**

\*Price includes £35 cashback! See web for details

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NIKON 1 J1

& 10-30mm VR

rrp £549.99

**SAVE £80**

**£469.00**

OLYMPUS PEN E-P3

& 14-42mm

rrp £795.00

**SAVE £50**

**£745.00**

FUJIFILM FINEPIX X10

rrp £529.00

**NEW**

**£529.00**

PANASONIC LUMIX GF3

& 14-42mm

rrp £469.00

**SAVE £100**

**£369.00**

PANASONIC LUMIX TZ18

was £249.99

**SAVE £75**

**£174.00**

\*Price includes £25 cashback! See web for details

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FASTPACK 200 .....£50.00

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40D body £449

30D body box £249

20D body £199

450D body £299

350D body £179

BG-E1 £49

BG-E2 £59

BG-E3 £69

BG-ED3 box £49

BG-E4 £69

BG-E7 £119

BG-E9 M £109

G11 compact box £299

G10 compact box £249

G9 compact £199

SG301S compact £249

#### LEICA USED

V-Lux 2 M-box £449

V-Lux 20 box £399

D-Lux 4 £369

#### MINOLTA/SONY USED

Sony A350 body £279

Sony A330 body box £279

Sony A100 body box £199

NIKON USED

D200 body box £799

D700 body box £749

D300S body box £739

D300 body £639

D200 body box £399

D90 body M-box £469

D80 body £439

D80 body £299

D70 body £179

D40 body £199

MBD-200 £89

MBD-100 £89

MBD-11 mint box £199

MBD-10 £179

MH-22 £89

EH-5 AC adapter £89

EH-6 AC adapter £89

P7000 compact £249

#### OLYMPUS USED

E-510 body box £199

E1 + HD2 £199

E-410 body £179

E-410 M-box £239

11-22 F2.8/3.5 £579

12-60 F2.8/4 SWP M-£579

14-45 F3.5/5.6 £169

25 F2.8 £159

20-220 F4.8 M-£299

70-300 F4.5 £249

FL50R flash M-box £269

#### PENTAX USED

K20D body £399

K100D Super body £199

Steinax SGL body £199

DBG1 £49

DBG2 box £79

DBG3 mint £59

DBG4 mint £169

#### MANFROTTO EXTRAS 645 USED

TRTS1 + WLF + 75 F2.8 E

+ 120 back box £299

4 F4 E £149

50 F2.8 E £199

50 F2.8 PE £199

75 F2.8 E II £129

100-220 F4.8 M-£299

105 F4.5 PE macro £399

200 F4.5 PS M-box £199

200 F4.5 S £149

Auto bellows S box £199

Polaroid back £39

Plain Prism S Boxed £99

SCA1 prism late £299

AE Prism Early £149

CDS Chimney £99

ME Prism Finder £129

Metz SCA 388 £49

Lens Hood 65-80 £20

Pro shade S box £49

Motorwinder £199

#### BRONICA GS 6x7 USED

150 F4 PG M-£169

G18 Ext Tube box £79

Pro shade Inc 82mm £49

Polaroid Back £39

Speed Grip £89

AE Prism Finder G £129

AE Rotary Prism £199

#### CANON AF USED

EOS 1V body scruffy £299

EOS 1N HS body £199

EOS 1 HS body £129

EOS 5 body £79

EOS 500 body £39

EOS 500N body £39

17-40 F4 L £519

17-85 F4.5/5.6 EFS £249

18-55 F3.5/5.6 EFS £299

18-200 F3.5/5.6 EFS £369

20-35 F3.5/4.5 USM £199

24 F2.8 £239

24-85 F3.5/4.5 L £179

24-105 F4 £749

28 F2.8 M £149

28-135 F4.5/5.6 £239

28-200 F3.5/5.6 USM £249

28-300 F3.5/5.6 L £149

35-70 F3.5/4.5 £69

35-135 F4.5/5.6 USM £129

38-76 £89

50 F1.4 USM £259

50 F1.8 MKII £69

55-250 F4.5/5.6 IS EFS £139

70-200 F2.8 L IS £1349

70-200 F2.8 L M-box £849

70-300 F4 L M-£249

70-300 F4.5/5.6 DO IS M-£749

75-300 F4.5/5.6 IS £329

75-300 F4.5/5.6 MKIII M-£399

85-100 F4.5/5.6 M £189

85-110 F4.5/5.6 M £189

85-121 L M-box £1299

90-300 F4.5/5.6 £79

100 F2.8 U L macro £629

100 F2.8 U M-£329

100-400 F4.5/5.6 L £399

200 F2.8 U L £549

300 F2.8 IS L £4399

300 F4 IS U L M-£999

300 F4 IS U L £949

2x extender MKII £269

2x extender MKI £189

NCC2 charger £149

Angle finder C £139

BP-200 grip £229

BP-50 grip £39

OTHER CAF USED

50 F3.5 EX DG M-box £539

10-20 F4.5/5.6 EX DC £339

17-35 F2.8/4 EX £179

18-125 F3.5/5.6 DC OS £249

18-125 F3.5/5.6 DC £179

18-200 F3.5/5.6 DC OS £239

50 F2.8 EX DG £179

50 F2.8 EX DG £499

70-200 F2.8 EX £449

105 F2.8 EX DG mac box £329

35-70 F3.5/4.5 £339

35-70 F4 £39

35-105 F3.5 £99

35-105 F3.5/4.5 £79

50 F1.4 £79

50 F1.8 £20

50 F3.5 Macro £99

50 F3.5 Macro + Tube £149

70-150 F4.5 £29

70-210 F4 £69

100 F4 Macro + tube £299

150 F4.5 L M-£389

135 F3.5 £29

300 F4 hood/ filter £179

500 F4.5 + case £1499

1.4x AE extender £99

2X A Extender £99

2X B Extender £179

TOK 60-300 F4.5/6 £69

AE Powerwinder FN £79

Winder A £29

Chimney £29

Pro SD Polaroid back £49

37.45 fisheye £399

2441 £29 2771 £199

127 F3.5 KL M £299

140 F4.5 macro £299

180 F4.5 K £249

180 F4.5 CL £149

250 F4.5 K M-box £299

Ext tube 2 £69

Ext tube 45 mint box £99

110 + RH £799

RZ Pro + 110 F2.8 £549

RZ Pro + 90 F3.5 £249

RZ Pro II body £249

RZ Pro body £199

250 F4.5 £199

No 1 ext tube £99

100 F1.8 prism AE £249

120 back £39

50 F4 CF FLE scruffy £599

50 F4 CF £599

80 F2.8 CF £449

135 F5.6 CF + £899

macro bellows £899

150 F4 CFI M £899

150 F4 CFI £849

150 F4 chrome £149

160 F4.5 CB M-box £599

160 F4.5 CB £599

M6 blk TTL 0.72 £899

M6 blk box £799

M6 blk body £899



We are commission sales specialists - we part exchange and buy for cash

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**Bronica ETR8/8i 6x4.5**

ETRS Complete	E++	E239
ETRS Complete + Aeil Prism	E- / E++	E290 - E399
ETRS Body Only	E++	E89
ETRS Complete	E++	E199
ETRS Complete + Rotary Prism	E++	E259
40mm F4 E	As Seen / E-	E79 - E99
40mm F4 PE	E++	E249
45-90mm F4-5.6 PE	As Seen / E-	E59 - E109
50mm F2.8 E	E++	E169
75mm F2.8 E	E++	E79
40mm F4 PE Macro	E++	E249
105mm F3.5 E	E++	E89
105mm F4.5 PE Macro	E++	E249
135mm F4 PE	E++	E249
150mm F3.5 E	As Seen / Unused	E39 - E149
200mm F3.5 PE	E++	E149
200mm F4.5 E	As Seen / Unused	E79 - E249
200mm F4.5 PE	E- / Unused	E129 - E279
200mm F5.6 E	E++	E129
250mm F5.6 E	As Seen / E++	E79 - E159
250mm F5.6 PE	E++	E199
2x Converter E	E++	E75 - E89
M Bracket	Mint	E29
Motor Drive E	E++	E59
Motor Drive E	E++	E85
Aeil Metal Prism	E+ / E++	E79 - E129
Prism Finder E	Exc / E++	E39 - E65
Rotary Finder E	As Seen / E++	E59 - E99
Proshade E	E++	E45
SA386 Flash Adapter	E++	E35 - E59
Triop Adapter E	E++	E15 - E29

**WANTED**  
BRONICA RF645 / ETRSi / SQA/i  
FOR CASH, COMMISSION / Part-Exchange

120 E Mag .....	E++ £35
120 Ei Mag .....	E++ £49
135W Mag .....	E++ £119

<b>Bronica GS1 6x7</b>	
GS1 Complete	£ 349
GS1 Complete + AE Prism	£ 349
GS1 Complete + Prism	£ 359
GS1 Body Only	E / + £ 129 - £ 149
50mm F4.5 PG	E £ 290
65mm F4 PG	E £ 129
100mm F4.5 PG	As Seen / E £ 49 - £ 79
110mm F4 PG Macro	E / + £ 199 - £ 249
150mm F4 PG	E £ 139
200mm F4.5 PG	E £ 199
250mm F5.6 PG	E + / Unused £ 249 - £ 299
1.4x Teleconverter G	E £ 125
AE Prism Finder G	E / + £ 99 - £ 125
Plain Prism Finder GS	E £ 59
GS 120 Magazine	Exc / E + £ 29 - £ 59
Polaroid Map Only	E / + £ 29 - £ 69
Speed Grip G	E £ 35

<b>Bronica SQA/Al Exs</b>	
SQA Body Only	E++ £149
SQAM Body Only	E- £129
50mm F3.5 PS	E++ £199 - £249
50mm F3.5 S	E+/- £129 - £149
65mm F4.5 PS	E+ / Unused £99 - £249
105mm F3.5 S	E- £79
110mm F4.5 PS Macro	E+ / £199 - £249
150mm F3.5 S	As Seen / E+ £39 - £99
150mm F4.5 PS	As Seen / Mint £99 - £199
200mm F4.5 S	E- £199
2x Teleconverter S	E+ / E- £69 - £99
Autobellows S	E++ / Unused £149 - £299
45DS Prism Finder	E- £35
AE Prism Finder S	E+ / E++ £99 - £149
Motordrive SQI	E- / E++ £119
Prism Finder S	E+ / E- £59 - £79
Prism Finder SQI	E++ £89
Electric Release SQAM/GSI	E++ / Unused £15 - £19
Proslide S	E++ £129 - £159
2x 24mm Macro Adapter	E- £35
Tripp Mount S	E- £30
Polaroid Map S	E++ £35 - £49

### Canon EOS Lenses

12-24mm F4.5-5.6 EX DG HSM Sigma	Mint- £389
14mm F2.8 USM	E++ £1,000
16-50mm F2.8 ATX Pro DX Tokina	Mint- £499
17-40mm F4 USM	E++ £489
18-200mm F3.5-6.3 DC OS Sigma	E++ £199
18-50mm F2.8 EX DC Sigma	E++ £179
18-50mm F2.8 EX DC Macro Sigma	Mint- £239
18-55mm F3.5-5.6 IS EFS	E++ £99
20-35mm F3.5-4.5 USM	E++ / Mint- £159 - £169
20mm F1.8 EX DG Sigma	Mint- £299 - £319
21-35mm F3.5-4.2 AF Sigma	Unused £99



24-105mm F4 L IS USM .....	E++	£650	£690
24-70mm F2.8 L USM .....		E++	£790
24mm F2.8 EF .....		E++	£230
24mm F3.5 L TSS .....	E+/E++	£790	£830
25mm F2.8 Distagon ZS Zeiss .....		E++	£540
28-105mm F4-5.6 UC AF Sigma .....		E++	£60
28-135mm F3.5-5.6 IS USM .....	E+/E++	£190	£230
28-200mm F3.5-5.6 UC Sigma .....		E++	£30
28-300mm F3.5-5.6 L IS USM .....			

	E++ / Mint- £1,599 - £1,699
28-300mm F3.5-6.3 XR Di Tamron	E++ £159
28-70mm F2.8 AF Sigma	Unused £199
28mm F2.8 Design Zeiss	Mint- £1,050
50-500mm F4-6.3 DG HSM Sigma	E+ £499 - £549
50mm F1.8 EF	E+ £69
60mm F2.8 EF Macro	Mint- £279
70-210mm F2.8 Ap Sigma	E++ £299
70-210mm F3.5-4.5 Ap Sigma	Unused £89
70-210mm F4-5.6 Sigma	E+ £29
70-210mm F4-5.6 Ap AF Sigma	E+ £69
70-210mm F4-5.6 UC AF Sigma	E+ £29
70-300mm F4-5.6 Ap Macro Sigma	Unknown £109
70-300mm F4-5.6 Di Macro Tamron	E++ £99
70-300mm F4-5.6 LD Tamron	E+ £89
70-300mm F4.5-5.6 Di IS USM	E+ / E++ £629 - £699
75-300mm F4-5.6 EF	E+ £79
75-300mm F4-5.6 IS USM	E++ £259
75-300mm F4-5.6 USM III	E++ £99
75-300mm F4.5-5.6 Ap AF Sigma	E++ £299
80-200mm F4.5-5.6 EF	E+ £49
80-200mm F4.5-5.6 Ap DG OS Sigma	E++ £449
90mm F2.8 TSE Shift	E++ £799
100-300mm F4 EX Ap Di USM	E++ £159
100-300mm F4.5-5.6 USM	E++ £129
100-400mm F4.5-5.6 L USM	E+ / E++ £949 - £1,299
120mm F2.8 Macro EX HSM Ap DG Sigma	E+ £899
180mm F3.5 L USM	E+ £699
180mm F5.6 Ap Macro Sigma	Unused £129
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint- £399
300mm F4 Ap Sigma	E++ / Unused £199 - £259
300mm F4 L IS USM	Mint- £899 - £949
400mm F4 DO IS USM	E+ £349

400mm F5.6 Af Sigma.....	As Seen / E++	£99
400mm F5.6 Apo AF Sigma.....	E++	£349
400mm f5.6 L USM.....	Mint-	£949
500mm F6.3 Reflex Samyang.....	E++	£129
500mm F8 Reflex centon.....	E++	£59
EF12 Extension Tube.....	E++	£49

Extension Tube (25)	E++	£29
Tripod Mount Ring B	E++	£45
Tripod Ring B (W)	Mint-	£79

**WANTED**  
EOS / AF FIT LENSES  
For CASH / Commission / Part-Exchange

**Contax 645 Series**

35mm F3.5 Distagon	E++	£1,199
45-90mm F4.5 Vario	E++	£1,599
55mm F2.8 Distagon	E++	£699
120mm F4.0 Apo Macro	E+ / E++	£1,099 - £1,199
140mm F2.8 Sonnar	E++ / Unused	£499 - £949
210mm F4.0 Sonnar	E++ / Mint-	£549 - £699
645 Leather Grip Strap		Mint £35
GB73 Hood		E++ £49
GB47 Hood (210mm)		E++ £45 - £59
Hasselblad Contax 645 Adapter		E++ £45
MPB-2 Polaroid Mag		E- £99
MPW Dioptr -1.5		Unused £15
MPW Dioptr -3		Unused £15
MSB1 Flash Bracket		Mint- £179
Planimat Magazine	E+ / E++	£149 - £199

<b>Contax SLR Series</b>	
NI + 24-85mm	E++ £499
NI Body Only	E++ £249
NI + 28-80mm	E++ / Unused £249 - £499
NI Body Only	E+ / E- £399 - £249
AX Only	Exc / E++ £179 - £299
RX Body Only	As Seen / E+ £149 - £229
S2 Body Only	E+ / Mint- £450 - £499
ST Body Only	E+ / E++ £229 - £199
Aria Body Only	E+ / E+ £169 - £199
RTS3 Body Only	E- £399
RTS + Winder	E- £149
RTS Body Only	E- £125
159MM Body + W7 Winder	E+ £119
167MM Body Only	E+ / E- £85 - £99
21mm F2.8 MM	Mint- £1349
24-85mm F3.5-5.6 AF	Mint- £349
25mm F2.8 MM	E+ £399
28-210mm F3.5-5.8	Unused £399
70MM F3.5-5.6	E- £225
28-70mm F3.5-4.5 MM	E+ / Mint- £179 - £279
28-70mm F3.5-4.8	Unused £455
28-80mm F3.5-6 AF	New £399



28mm F2.0 MM	.....	E++	£649
28mm F2.8 MM	.....	E+ / E++	£199 - £249
35mm F2.8 MM	.....	Mint-	£225
35-135mm F3.3-4.5 MM	.....	E++	£599
35-200mm F4.5-6 MC	.....	Unused	£599
35-70mm F3.5-4.5	.....	Unused	£29
45mm F2.8 AE	.....	E++	£225
50mm F1.4 AF	.....	E++	£499
50mm F1.4 MM	.....	E++	£239
60mm F2.8 AE Macro	.....	E+ / Mint-	£439 - £499
1000mm F1.5 Reflex	.....	Unused	£299

135mm F2 (60 year edition).....	Unused £2,499
135mm F2.8 AE.....	E+ £129 - £149
135mm F2.8 MM.....	E++ £199
180mm F2.8 MM.....	E+ / E++ £249 - £449
18mm F4 MM.....	E+ £449
200mm F2 MM.....	Mint- £3,249
200mm F3.5.....	Unused £25

200mm F3.5 AE .....	E++ / £165
300mm F4 MM .....	E+ / E++ £299 - £345
<b>Digital Micro Four Thirds</b>	
Olympus E-P2 Black + 14-42mm .....	Mint- £345
Panasonic GF-2 Black Body Only .....	Mint- £235
GF-1 Body Only .....	E++ / Mint- £229 - £235
GF-2 Body Only .....	Mint- £495
GH1 Body Only .....	Mint- £299 - £315
G1 Body Only .....	E++ / Mint- £169 - £195
G2 Body Only .....	E+ / Mint- £249 - £265
DMC-LV1 Viewfinder .....	Mint- £115
Sony NEX3 + 18-55mm + Flash .....	Mint- £245

Assembled V 6x5	
0035WC Complete	E+ £2 699
Arc Outfit	E+ £2 250
Flex Outfit	E+ £1 495
0035C Complete	E+ £1 545
0035CX Black Body Only	E+ £1 495
0035C Complete	E+ £999
0010 Complete + PMES1 Prism	E+ £1 045
5635ELX Complete	E+ £1 745
30mm F3.5 CR Fisheye	E+ £2 995
350mm F5.6 C Black	E £345
30mm F4 C Black	E+ £239
30mm F4 C Chrome	As Seen £215
30mm F4 CF	E+ £295
30mm F4 Classic ZV	Unused £2 695
30mm F3.5 CF	E+ £345
30mm F3.5 C	E+ £345
12mm F4 CF Macro	E+ £479
15mm F5.6 C Black	E+ £294
15mm F5.6 C Silver	E+ £294
15mm F5.6 S Planar	E+ £219
30mm F4 C Black	E+ £249

150mm F4 CF	Exc / E+ / E299	- 9446
150mm F4 CF	Exc Demo / Mint- / E799	- 1489
180mm F4 CF	E+ / E+ / E499	- 1489
250mm F5.6 C Black	E+ / E199	- 1225
250mm F5.6 C Chrome	E+ / E199	- 1225
250mm F5.6 C Super Achromat	E+ / E+ / E239	- 1489
250mm F5.6 CF	E+ / E+ / E499	- 1489
4x E Converter	E+ / Mint- / E429	- 1445
4x PC Polar Converter	E+ / E+ / E429	- 1445
4x Converter	E+ / E+ / E275	- 1445
HCI Prism	E+ / E38	- 1125
HCI Prism	E+ / E125	- 1125
N/C2 Prism	Exc / E+ / E35	- 1335
PM Prism	E+ / E+ / E145	- 1125
PM5 Prism	E+ / E+ / E145	- 1125
PM30 Prism	Exc / Mint- / E179	- 1295
PM501 Meter Prism	E+ / E345	- 1125
PM501 Meter Prism	E+ / E335	- 1125
PM501 Meter Prism	E+ / E+ / E29	- 1125
M12 Chrome Mag	As Seen / Mint- / E929	- 1175
M12 Chrome Mag	E+ / E+ / E29	- 1175
M12 Chrome Mag	E+ / E+ / E29	- 1175

[illegible]

60nm F2 Aqsh Chrome	Mint + E1 595
60nm F2 Aqsh Chrome 6 BIT	E1 795 / 995
65nm F2.8 Chrome (M3)	E+ E398
65nm F3.5 Chrome	E+ E345
60nm F1.5 Summarit	As Seen T292
60nm F2 Heliar	E+ E345
60nm F2.8 M Black	E- E345
60nm F2.8 M Black	E++ / Mint- E549
60nm F2.8 M Black	E+ E345
60nm F2.5 M Black 6 BIT	Mint- E925
60nm F2.8 Black	E+ E645
60nm F2.8 Chrome	Exc / Ex E299 - E345
60nm F2.8 Mirror	E- E275
60nm F4 Collapsible	Exc E195
60nm F4 Collapsible	E+ E+ E225 - E295
60nm F4 Elmar C	E- E195
60nm F4 Elmar C	E+ / E++ E240
60nm F4 Elmar C39	E+ / E+ E190
60nm F4 Lightweight Elmar	E+ / Mint- E390
60nm F2.8 M Black	As Seen E225
60nm F2.8 Chrome	As Seen E295 - E125

**WANTED**  
LEICA M Series BODIES & LENSES  
For CASH / COMMISSION / Part-Exchange

1.25x Viewfinder Magnifier .....	Mint- £145
1.35x Viewfinder Magnifier .....	E++ \$95

1.4x Viewfinder Magnifier M	Mint- £19
Diopter M +2.0	E- £4
M4-2 Winder	Exc / E++ £49- £53
METTLUM / Leather Case	E+ / E++ £59- £71
MC Booster	As Seen £2
MC Meter	As Seen / E- £35- £44
MC Meter + Booster	E- £3
Motor M	E++ £24
MP4 Black Meter	E- £8
MP4 Chrome Meter	E- £8
Minder M	E- £8
E43 UV - Chrome	E+ / E++ £25- £32
E46 UV - Black	E++ / Mint £45- £50
E46 UV - Chrome	E- £29
E49 UV - Black	E+ / Mint £29- £34
E55 UV - Black	E- / Mint £35- £40
E60 UV - Black	E+ / Mint £35- £40
667 Filter Adapter	Mint £2
667 UV + Tri Elmar Adapter	Mint £9

Nolan R Series		
R9 Anthracite Body Only	E+ / Mint	\$849 - \$1,000
R9 Black Body Only	E++	\$899 - \$950
R8 Chrome + Motordrive	E	\$669
R8 Chrome Body Only	E+ / ++	\$349 - \$450
R7 Black Body Only	E	\$330
R7 Chrome Body Only	E	\$290
R6 2 Black Body Only	E++	\$699 - \$750
RE Black Body Only	E	\$219 - \$250
RE Black Body Only	E+ / ++	\$399 - \$450
RS Black Body Only	E+ / ++	\$299 - \$350
RS Chrome Body Only	E	\$330
R4S Model 2 Black Body Only	E++ / Unused	\$249 - \$400
R4 Black Body Only	E	\$125 - \$150
R4 Chrome Body Only	E	\$110
R3 Gold + 50mm F1.4	E++	\$1,100
R3 M0T + Winder	E+ / ++	\$1,199 - \$1,250
R3 M0T Body Only	E+ / E	\$190 - \$250
28-70mm F2.8 Fisheye ROM	E	\$550
16-16mm F3.5-4.5 R 3cam	E+ / ++	\$249 - \$300
28-70mm F3.5-4.5 ROM	E	\$440
35-70mm F3.5 R 3 German	E++	\$440
35-70mm F3.5 R 3 Japan	E	\$350
50mm F2.8 R 3cam	E	\$220
50mm F2.8 R 3cam	E+ / Unused	\$340 - \$400
80-200mm F4 ROM	E+ / ++	\$599 - \$650
80-200mm F4 R 5 3cam	E	\$220
100mm F4 Macro R 3cam	E	\$230
135mm F2.8 R 3cam	E	\$230



135mm F2.8 ROM	E++ E38
180mm F2 Apo ROM	Mint- E39
180mm F2.8 R 3cam	Exc / E+ E349- E38
180mm F4 R 3cam	Exc / E+ E199- E28
250mm F4 R 3cam	E+ E249- E4
2x Apo Extender R	Mint- E4
2x Extender R	E+ / Unusd E39- E2
Angle Finder R (14500)	E++ / Mint- E125- E19
Autobellows + 105mm F4 lens	E++ E2
Motorwinder RB9	E+ E29
Motorwinder RB/R9	E+ / E++ E149- E19
R3 Electronic E/C Case	E+ E2
R3 Window Grip	E+ E2
RB/R9 Remote control	E+ E2

Mamiya RB67	
Pro SD Complete	E+ / E++ \$44
Pro SD Body Only	E+ \$18
Pro S Complete	E+ \$249 - \$34
Pro S Gold Edition	Mint- \$99
Pro S Body + WLF	E+ \$14
Pro S Body Only	Exc / E+ \$119 - \$1
180mm F4.5	As Seen / E+ \$69 - \$1
180mm F4.5 C	As Seen / E+ \$69 - \$1
180mm F4.5 K-A	E+ / E++ \$199 - \$2
360mm F6.3	E+ \$18
Extension Tube No1	E+ / E++ \$59 - \$9
Magnifying Hood	E+ \$7
Rising Front	E+ \$7

Mamya RZ67	
50mm F4.5	Exc / E++ £299 - £360
50mm F5.6	Ex Demo / Mint- £199 - £440
65mm F4.1-A	E- / E++ £369 - £385
75mm F4.5 Shift W	As Seen / E+ £399 - £535
90mm F3.5	As Seen / E- £99 - £114
100-200mm F5.2 W	E- £38
140mm F4.5 Macro ML-A	E- / E++ £299 - £338
140mm F4.5 Macro W	E+ / E++ £219 - £227
180mm F4.5 Soft VSF D/L	E+ £59
180mm F4.5	Mint- £225
180mm F4.5 W	Exc / E++ £179 - £191
250mm F4.5 UN	E++ £149 - £235
250mm F4.5	Exc / E++ £179 - £191
250mm F4.5 APO	E+ £22
250mm F4.5 W	E+ £199 - £227
250mm F4.5 Z	Mint- £22
350mm F5.6 Macro W	E+ £77
360mm F6	E+ / E++ £249 - £257
1.4x Converter	E+ £199 - £227

extension tube No 1 .....	E++ £59 - £64
120 Pro II Mag. ....	E++ £59 - £64
120 Pro Mag. ....	E+ £39 - £44
120 Pro Mag (6x4.5) .....	E+ £14
120/220 Pro 6x6 Mag + Mask .....	E++ £59 - £64
220 Pro II Mag. ....	E+ / E++ £49 - £54
220 Pro Mag .....	E++ £59 - £64

AE Prism Finder	As Seen / E++	E149 -
PD Prism Finder		E+
Polaroid Mag		E- E35 -
Waist Level Finder		E++ E35 -
<b>Minolta AF Lenses</b>		
17-35mm F2.8-4 D AF		E++ E+
18-70mm F3.5-5.6 Df Sony		E++ E59 -
19-35mm F3.5-4.5 Cosina		E+
24mm F2.8 AF		E+
24-105mm F3.5-4.5 D	E+ / Unused	E129 -
24-105mm F3.5-4.5 Df Sony		E++ E+
24-200mm F3.5-5.6 ATX Tokina	E++ / Unused	E149 -
28-105mm F3.5-4.5 Xi		E+
28-200mm F4-5.6 Sigma		E+
28-80mm F3.5-5.6 AF Tamron		Mini-
28-80mm F3.5-5.6 D		E+
28-80mm F4-5.6 Xi		E+

28-35mm F3.5-4.5 AF	.....	E++
28mm F2.8 AF Sony	.....	E++
35-70mm F4.5-5.6 Tokina	.....E++ / Mint-	E99
35-70mm F3.5-4.5 AF	.....	Mint-

50mm F2.8 AF Macro	.....	E++
70-210mm F4 AF	.....	E++
70-210mm F4.5-5.6 UIC Apo Sigma	.....	E+
70-210mm F4.5-5.6	.....	Unused
70-300mm F4.5-5.6 Apo Sigma	.....	E++
75-200mm F2.8-3.5 AF Sigma	.....	E++
75-200mm F3.8 Sigma	.....	E++
75-300mm F4.5-5.6 Apo AF Sigma	.....	E++
75-300mm F4.5-5.6 D	.....	Unused
80-210mm F4.5-5.6 AF Tamron	.....E+ / Unused	
100-300mm F4.5-5.6 V	.....E+ / Unused	E59
100-300mm F5.6-6.7 Tokina	.....	Unused

**Nikon AF**

F5 Body Only	.....	Exc / E++	E199
F5 Body Only + MH90 Charger + Battery	.....	E++	
F4E Body Only	.....	E++	
F4 Body Only	.....	E++	
F100 Body + MB15 Grip	.....	E++	

F90 Body Only	As Seem / E+ E49 -
F90X + MB10 Grip	As Seem / E+ E79 -
F90X Body Only	As Seem / E+ E79 -
F90 Body Only	E+ / E++ E39 -
F80 Black + MB16 Grip	
F80 Black Body Only	As Seem / E+ E49 -
F80 Chrome + 26-30mm	
F80 Body Only	E++
F80D Black Body Only	E++
10.5mm F2 8 AF ED Fish Eye	E++ E8
10.5mm F2 8 AFS GR V-Micro	E++ E8
12.24mm F4 5.6 S ED	E++ / Mint: E549 -
12.24mm F4 4 GAF DG HSM Sigma	E++ E359 -
14mm F2 8 AFD	
15mm F2 8 AFD DG Fish Eye Sigma	
16-50mm F2 8 EX Pro DX Tokina	Mint E2
17-35mm F2 8-4 XR Di Tamron	E++ E2
17-35mm F2 8-4 DG HSM Sigma	E++ E2
17-35mm F2 8-4 XR Di Sigma	E++ E2
17-50mm F2 8-4 XR Di Tamron	E++ E2

17mm F3.5 ATX Pro Tokina	E++ E
18-35mm F3.5-5.6 G AFS DX	E++ E
18-35mm F3.5-5.6 AFD	E++ E
18-50mm F2.8 EX DC Sigma	Mini- E++ E
18-70mm F3.5-4.5 G AFS ED O.I. E+ / E++ E99	E++ E
180mm F2.8 ED AF	E++ E
20-35mm F2.8 AF	E++ E
20-35mm F2.8 ATX Pro Tokina	E++ E
20-40mm F2.8 DG EX Sigma E+ / E++ E179	E++ E
200-400mm F5.6 AF LD Tamron	E++ E
220mm F1.8 EX DG Sigma	E++ E
21mm F2.8 Distagon ZF Zeiss	E++ E
24-120mm F3.5-5.6 ED AF	E++ E

As Seen / E++ E99

24-120mm F3.5-5.6 G AFS ED	+	E+ / E++ E199-8
24-120mm F4 AFS G ED VR		Mint-E
24-200mm F3.5-5.6 AF Tokina		Unused
24-50mm F3.3-4.5 AFS		E++
24-60mm F2.8 EX DG Sigma		E++ E+
24-70mm F2.8 G AFS ED		E++
24-70mm F2.8 EX DG HSM Sigma		E++ E+
24-70mm F2.8-5.6 Apsch Sigma		E++
24mm F2.8 AFD		E+
24-35mm F3.5-5.6 AFD		E++
28-105mm F3.5-5.6 AFD		E++ / Mint-E149-8
28-105mm F4.5-5.6 AF Vivitar		Unused
28-200mm F3.5-5.6 AFD		Exc
28-200mm F3.8-5.6 AF Tamron		E++
28-300mm F3.5-6.3 DG Sigma		E++ E199-8
28-70mm F2.8 Series 1 Vivitar		Unused
28-70mm F3.5-4.5 AFD		E++
28-75mm F2.8 XR II D Tamron		E++
28-80mm F3.5-5.6 AFD		E++
28-85mm F3.5-4.5 AFD		E++

28mm F1.8 EX DG Sigma	E++ £199 - £
28mm F2.8 AFN	E++ £
30mm F1.4 DC EX HSM Sigma	E++ £
35-300mm F4.5-6.7 Tokina	Unused
35mm F2 AFD	Mint- £
400mm F2.8 GAFS IF VR	E++ £4, - £
50mm 1:4 EX DG Sigma	Mint- £



49	50mm F1.4 Planar ZF Zeiss	E++ E24
29	55-200mm F4-5.6 Di II Tamron	E++ E24
29	60mm F2.8 AFD Micro	E++ E24
49	70-200mm F2.8 APO ED HSM Sigma	E++ E399 - E24
99	70-210mm F4-5.6 UC AF Sigma	E- E24
59	70-300mm F4-5.6 AFG	E+ / E+ E59 - E24
49	70-300mm F4-5.6 Apo DG Sigma	Mint- E24
35	70-300mm F4-5.6 DiL Sigma	E- E24
49	70-300mm F4-5.6 ED AFD	E+ / E++ E129 - E24
29	70-300mm F4.5-5.6 G AFS VR	E++ E309 - E24

	80-400mm F4.5-5.6 ATX Tokina	E++	E++	E199	E22
	85mm F1.8 AFD	E++	E++	E199	E22
29	1.4x Apo EX Converter Sigma	E++	E1		
	1.4x Converter DG Pro300 Kenko	Mint-	E++		
	2x Apo EX Converter Sigma	Mint-	E1		
	2x Apo EX DG Converter Sigma	E++	E1		
	2x Converter Pro300 Kenko	E++	E++		
	TC-20E Teleconverter	E++	E++		
	TC16A Teleconverter	Unused	E++		
	TC20E Teleconverter	E++	E1		
	RC11 Speedlight Commander Set	Mint-	E38		
79	SB-R200 Speedlight	E++	E++		
	SB28 Speedlight	E++	E++		
	SB30 Speedlight	E++	E++		
35	SB30 Speedlight	E++	E++		
	SB500D Speedlight	E++	E++		
	SB800D Speedlight	E++	E++		
39					
	<b>Nikon Manual</b>				
	F3HP + MD4 Motordrive	E++	E++	E199	E40
	F3HP + MF14 Databack	E++	E24		
	F3HP Body Only	Exc	E++	E49	E22
	F31 Titanium Body Only	Unused	E99		
	F2AS Chrome Body Only	Mint-	E77		
	F2S Black Body Only	E++	E1		
	F2A Black Body Only	Exc	E++	E199	E22
	F2N Black Body Only	Exc	Mint-	E189	E77
	FMN Black Body Only	E++	E++	E199	E22
	FMN Chrome Body Only	E++	E++	E129	E1
	FM Black Body Only	E++	E++		

78	FA Chrome + MD15 Motardrive	E+ E1
79	F2 Chrome Body Only	E+ E1
84	F6 Chrome Body Only	E+ E59 - E9
86	F620 Chrome Body Only	E+ E+ E3
87	7.5mm F6 Fishye	E+ E40
89	15mm F2.8 W + Finder	E+ E1
90	20mm F2.8 UW Nikkor	E+ E1
91	24mm F2.8 AIS	E+ E1
92	24mm F2.8 Non AI	E+ E1
93	28-85mm F3.5-4.5 AIS	E+ E1
94	28mm F2 Distagon T7 Zeiss	Mint- F7
99	28mm F2.8 Series E	Unused I-1
98	28mm F3.5 AI	E+ E3
98	28mm F3.5 PC Shift	E+ E28
99	35mm F2.8 AIS	Mint- / Mint E349 - E4
99	35mm F2.8 AI	Erc E3
99	35mm F2.8 PC Shift Arsat	E+ E1



79				
49				
49	35mm F2.8 PC Shift	.....	E+ / Mint-	E249 - E349
79	35mm F3.5 PC Shift	.....	E+ / Mint-	E229 - E329
49	35-70mm F3.3-4.5 AIS	.....	E+ / E++	E59 - E159
99	35-70mm F3.5 AIS	.....	E++	E119
49	35-105mm F3.5-4.5 AIS	.....	Exc / E++	E79 - E179
99	35-135mm F3.5-4.5 AIS	.....	E+	E119
49	43-86mm F3.5 Auto	.....	Unused	E119
99	43-86mm F3.5 Non AI	.....	E+	E119
49	45mm F2.8 P	.....	E++ / Unused	E299 - E399
99	50-300mm F4.5 AI	.....	E+	E319
49	500mm F8 Reflex	.....	E+ / Mint-	E199 - E399
99	500mm F8 Reflex Tele	.....	E+	E319

49	50mm F1.2 AI	Mint- / Mint	E39	51
50	50mm F1.4 AIS	Exc	E39	52
51	50mm F1.8 AIS	E+ / E++ E29	E39	53
50	50mm F1.8 Series E	Exc / ++ E29	E39	54
50	50mm F2 AI	E39	E29	55
55	55mm F2.8 AIS Micro	Mint E29	E39	56
55	55mm F3.5 AI Micro	As Seen E39	E39	57
55	55mm F3.5 AI Non AI	Exc E39	E39	58
70	70-210mm F3.5-4.5 Apo Sigma	E39	E39	59
70	70-210mm F4 Series E As Seen / Unused	E39	E39	60
50	70-210mm F4-5.6 UC Sigma	E39	E19	61
50	70-200mm F4.5 AI	As Seen E39	E39	62
85	85-135mm F2.8 AI	E39	E29	63
85	85mm F2.8 AI	E39	E29	64
90	90mm F2.5 SP 1:1 Adapter Tamron	E39	E39	65
90	90mm F2.5 AIS	E39	E19	66
90	90mm F2.8 AIS Micro	E39	E19	67
90	90mm F2.8 AI d	E39	E19	68
135	135mm F3.5 Non AI	As Seen / E39	E39	69
135	135mm F3.5 Non AI	E39	E39	70

99	180mm F2.8 AI	E+ £239
29	180mm F2.8 ED AIS	E+ / Unused £349 - £665
79	200mm F2 IFED AIS	E+ £1,995
99	200mm F4 AI	Exc £1,995
99	200mm F4 AI Micro	E- £2,295
99	200mm F4 AIS Micro	E+ £2,295
89	200mm F4 Non AI	E+ £1,995

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300mm F2.8 AI	E+ £349	24mm F2 SMC FA IF AL	E+ £399	120 Insert	E+ / E++ £15 - £20
300mm F4.5 AI	E+ £149	28-105mm F3.5-5.6 FA	E++ £69	120 Magazine (6008)	E+ £39
300mm F4.5 AIS	E++ £175	50-135mm F2.8 DA ED SDM	E++ £399	45 Degree Prism	E+ / Mint £249 - £299
300mm F4.5 ED AIS	Exc £225	50-200mm F4.5-6.3 DA ED	E++ / Mint £79 - £109	4560 Magazine + Adapter	E+ £299
300mm F4.5 Non AI	E+ / E++ £125 - £149	70-200mm F4.5-6.3 SMC FA	E+ / E++ £49 - £59	Polaroid Mag 6008	E+ / Mint £49 - £179
400mm F3.5 IFD AI	E+ £99	70-210mm F4.5-6.3 AF Tamron	E+ £39	Aluminium Case	E+ £69
400mm F5.6 ED AI	Exc £649	70mm F2.4 DA Limited Edition	Mint £359	Autobellows	E+ £399
400mm F5.6 IFD AIS	E+ £749	80-200mm F4.7-5.6 F	E++ £59	Film Stage (13493)	Mint £45
600mm F5.6 IFD AI	Exc £749	80-200mm F4.7-5.6 FA	E++ £89	Niced Battery	As Seen £49
Extension Tube PK12	Mint £59	90mm F2.8 SP Di Macro Tamron	Mint £249	Quick Tripod Coupling	E+ / Mint £35 - £45
Extension Tube PK13	E++ / Mint £30 - £59	100-300mm F4.5-5.6 F	E++ £79	RC120 Release	E++ £29
MF12 Databack	E++ £49 - £59	105mm F2.8 EX Macro	E++ £249	SCA356 Flash Adapter	E++ £35
MF14 Databack	Exc £59				

## Olympus OM Series

OM4 Black + 50mm F1.8	E+ £149 - £199
OM4 Black Body Only	E+ £119
OM2SP Black Body Only	E+ £99 - £119
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8	E+ £79 - £99
OM2N Chrome Body Only	E+ £59 - £79
OM1N Chrome Body Only	As Seen / E+ £55 - £75
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM10 + 50mm F1.8 + M/Adapter	E+ / E+ £49 - £49
OM10 Chrome + 50mm F1.8	E+ £69
OM10 Chrome + M/Adapter	Unknown £59

## Pentax Manual

LX + FA1 Prism	E+ £279
P30N + 28-80mm	E+ £59
Program A Body Only	E+ £59 - £69
MX Chrome + 50mm F2	E+ £109
MX Chrome Body Only	E+ £109
MV1 Black Body Only	E+ £39
A3 Body Only	E+ / E+ £49
K1000 Chrome Body Only	As Seen £49
15mm f3.5 SMC M	E++ £449



17mm F4 SMC Fisheye	E+ £449
24-35mm F3.5 SMC M	E+ £149
28-50mm F3.5-4.5 SMC M	E+ / E++ £49 - £75
28-80mm F3.5-4.5 A	E+ £49
35-70mm F2.8-3.5 SMC M	E+ / E+ £89
35-70mm F3.5-4.5 SMC A	E+ £59
35-80mm F4-5.6 SMC A	E++ £25
45-125mm F4 SMC PK	E++ £149
50mm F1.4 SMC M	E+ £59
50mm F4 SMC M Macro	E+ / E++ £129 - £149
100mm F2.8 SMC M	E+ £99
120mm F2.8 SMC M	E+ £129
300mm F4 SMC PK	E+ / E++ £195
300mm F4.5 Apo XR Rikenon Ricoh	E++ £159

## Projectors

Dell 2110 Digital Projector	As Seen £249
Sony SVGAPEL-E52 Digital Projector	Mint £399
Pro Cabin 67-Z + 150mm F3.5 6x6	E++ £399
Buen 925APC Multimedia	E+ £39
Novomat M330 + 85mm F2.8	E+ £79
Opus 4 Print Projector (Lge) A4 Sheet	E++ £499
Paxscope XL Print Projector A4 Sheet	E++ £129 - £169
Leica CA2500 + 90mm F2.5	E+ £249
CA2502 Body Only	E+ £199
Color - 90mm Colorplan	E+ £89
Color 2 + 150mm F2.8	E++ £249
P150 + 85mm F2.8 Hektor	E++ £79
P155 + 90mm F2 Ciplan P2	E++ £149
P2000 + 90mm F2.5	E++ £269
P235R + 90mm F2.5	E++ £149
P300R + 90mm f2.5 Colorplan	Unknown £350
P600 + 90mm F2.5 Colorplan P2	E++ £299
Prado S + 100mm F2.8	E+ £65
Pradovist PC + 90mm F2.5	Mint £379
RTM + 70-120mm Merle	E++ £749
Kinderman Diaposix 667 + 150mm Medium Format	E299 - £349
Diaposix AF + 90mm	E++ £69
Diaposix TL250 + 85mm F2.8	E++ £59

Leica CA2500 + 90mm F2.5	E+ £249
CA2502 Body Only	E+ £199
Color - 90mm Colorplan	E+ £89
Color 2 + 150mm F2.8	E++ £249
P150 + 85mm F2.8 Hektor	E++ £79
P155 + 90mm F2 Ciplan P2	E++ £149
P2000 + 90mm F2.5	E++ £269
P235R + 90mm F2.5	E++ £149
P300R + 90mm f2.5 Colorplan	Unknown £350
P600 + 90mm F2.5 Colorplan P2	E++ £299
Prado S + 100mm F2.8	E+ £65
Pradovist PC + 90mm F2.5	Mint £379
RTM + 70-120mm Merle	E++ £749
Kinderman Diaposix 667 + 150mm Medium Format	E299 - £349
Diaposix AF + 90mm	E++ £69
Diaposix TL250 + 85mm F2.8	E++ £59



Super 66 + 150mm F3 Medium Format	E+ / E++ £199 - £279
Telefocus AV766 + 150mm F3 + Remote	E++ £249
Reflecta Diamator AFM	E++ £129
Kodak Ektrapro 3000 + 75-120mm	E++ £369
Ektrapro 5000 + 75-120mm	E+ £349
Ektrapro 7000 Body Only	E++ £499
Ektrapro 7010 + 60mm F2.8	E++ £349
Leisgang Pantax 600M + 150mm Medium Format	E399
Rollei MSC300 + 85-150mm Twin	E++ £599
MSC300P + 90mm f2.4 lenses Twin	E++ £499
P11 + 150mm Medium Format	E+ £295
P11 + Lenses Medium Format	E++ £299
P66 + 11-160mm Medium Format	E+ £499
Twin 35 Digital + Lenses	E++ £499
Twin Digital + 90mm F2.4	E++ £399
Hasselblad PP80 + 150mm F3.5 MF	E++ £899

6008AF Complete	E++ £1,899
6008AF Body + Magazine	Mint £1,099
6008 Pro Complete	E++ £699
6006 Mk1 Complete	E+ / E++ £369 - £399
SLX Mk1 Complete	As Seen £299
50mm F4 HFT	Exc / E+ £199 - £249
50mm F4 PO EL	E++ £449
80mm F2.8 HFT	E+ / E++ £199
80mm F2.8 PQS	E++ £399
120mm F4 PQS Makro	E++ £399
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 PQ	E++ £549
250mm F5.6 HFT	E++ £329
35mm F5.6 HFT	E+ £349 - £499
2x HFT Converter	E+ / E++ £79

6008AF Complete	E++ £1,899
6008AF Body + Magazine	Mint £1,099
6008 Pro Complete	E++ £699
6006 Mk1 Complete	E+ / E++ £369 - £399
SLX Mk1 Complete	As Seen £299
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50mm F4 PO EL	E++ £449
80mm F2.8 HFT	E+ / E++ £199
80mm F2.8 PQS	E++ £399
120mm F4 PQS Makro	E++ £399
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 PQ	E++ £549
250mm F5.6 HFT	E++ £329
35mm F5.6 HFT	E+ £349 - £499
2x HFT Converter	E+ / E++ £79

18mm F3.5 Zuiko	E++ £499
21mm F3.5 Zuiko	E+ £299
28mm F3.5 Zuiko	E+ £49
35mm F2.8 Zuiko Shift	E+ £249
35-70mm F3.5-4.5 Zuiko	E++ £49
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E+ £29 - £39
35-105mm F3.5-4.5 Zuiko	E+ / E++ £89 - £99
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E+ £199 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	As Seen / E++ £15 - £59
80mm F4 Auto Macro Zuiko	E+ £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
85-250mm F5 Zuiko	E+ £129
135mm F4.5 Zuiko Macro	E+ £249
180mm F2.8 Zuiko	E+ £349
300mm F2.8 Zuiko	E+ £399
400mm F6.3 Zuiko	E++ £599

## Pentax 645 Series

645N + 80-160mm	E+ £749
645N Body Only	E++ £349
645 + 45-85mm	E+ £469
45mm F2.8 A	E+ / E++ £199 - £249
45-85mm F4.5 FA	E+ / E++ £599 - £649
55mm F2.8 A	E+ / E++ £159 - £225
55-110mm F5.6 FA	Mint £699
80-160mm F4.5 A	E+ / E++ £299 - £399
150mm F3.5 A	Unknown / E+ £169 - £229
120 Insert	E++ £49 - £79

## Pentax 67 Series

67N + AE Prism	E++ £849
67N Body Only	Exc £549
67R Mirror Up Complete	E++ £549
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
45mm F4 SMC	E++ £349
55mm F3.5 Takumar	E+ £179
55mm F4 SMC	E+ / E++ £249 - £299
75mm F4.5 Shift	Exc £329
100mm F4 SMC Macro	Mint £449
135mm F4 Macro Takumar	Exc / E+ £149 - £159
150mm F2.8 Takumar	E+ £39
165mm F2.8	As Seen / E+ £99 - £199
200mm F4 Takumar	E+ £139 - £199
300mm F4	E+ / E++ £179 - £249
300mm F4 Takumar	As Seen / E++ £159 - £349
500mm F5.6	E++ £699 - £1,399
800mm F4 Takumar	E++ £2,499
2x Converter	Exc / E++ £29 - £79
Extension Tube 1	E+ £35
Extension Tubes Set 1+2+3	Mint £69

## Pentax AF

iST + 28-80mm	E++ £69
MZ-7 Chrome + 28-80mm	E+ £59
MZSN + 28-80mm	E+ £59
MZ60 + 28-80mm	E+ £59
Z1-P Body Only	E++ £79 - £99
Z1 Body Only	E+ £59
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ETR/75mm/45mm W	£248
ETR/75mm/GRIP C	£280
ETR/80mm/45mm C	£300
ETR KIT (Phone for spec) W	£300
G51 BODY C	£175
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80mm f/2.8 PE W	£150
100mm f/4 PE W	£150
100mm f/4 PE C	£100
105mm f/3.5 MC C	£120
110mm f/4 PG C	£100
135mm f/4 PE C	£135
150mm f/3.5 PS C	£120
150mm f/3.5 MC C	£120
2X CONVERTER C	£50
AE HEAD FOR SQ C	£50
EXT SPEED GRIP C	£30
ETR POL BACK C	£25
G18 TUBE C	£20
G36 TUBE C	£20
G51 MAGAZINE C	£30
POLAROID BACK C	£30
PRO HOOD SQ C	£25
SQ PLAIN PRISM C	£40
SQ PLAIN PRISM C	£40
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EOS 40D BODY C	£375

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EOS 60D BODY W	£660
EOS 300D & 18-55mm W	£155
EOS 300D & 18-55mm C	£170
EOS 350D BODY C	£150
EOS 350D/18-55mm/BGRIP C	£226
EOS 400D BODY W	£220
EOS 400D & 18-55mm W	£260
EOS 400D & 18-55mm C	£250
EOS 450D & 18-55mm IS W	£325
EOS 500D & 18-55mm IS C	£462
EOS 500D & 18-55mm W	£475
EOS 550D & 18-55mm IS W	£500
EOS 600D & 18-55mm W	£515
EOS 1000D & 18-55mm IS W	£250
EOS 3 BODY C	£100
EOS 30 & 38-80mm C	£65
EOS 50E & 38-76mm C	£35
EOS 1000FN & 35-105mm C	£65
POWERSHOT 595 W	£250
Canonet 28 C	£75
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17-85mm f/4-5.6 IS EF-S USM C	£230
17-85mm f/4-5.6 IS EF-S USM W	£245
24-85mm f/3.5-5.6 EF-S W	£325
24-85mm f/3.5-5.6 USM W	£195
24-85mm f/3.5-5.6 USM C	£185
24mm f/2.8 FD C	£51
28-135mm IS W	£265
35-105mm f/4.5-5.6 EF USM C	£82
35-70mm f/3.5 FD C	£35
50mm f/1.8 FD C	£15
50mm f/1.8 MK II C	£79
50mm f/1.8 MK II C	£84
60mm f/2.8 EF-S MACRO USM W	£304
55-200mm f/4.5-5.6 EF-S C	£105
55-200mm f/4.5-5.6 USM W	£105
55-250mm f/4.5-5.6 IS EF-S W	£162
70-200mm f/2.8 IS W	£1350
70-200mm f/4L USM W	£400
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100mm f/3.5 FD C	£50
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SIGMA 18-125mm f/1.8 OS W	£175

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TAMRON 55-200mm f/4-5.6 C	£80
TAMRON 70-300mm f/4-5.6 C	£82
TAMRON 70-300mm f/4-5.6 W	£93
TOKINA 12-24mm f/4 IF DX W	£400
330EX FLASHGUN W	£90
550EX FLASHGUN W	£105
RC1 C	£17
TC-80N3 REMOTE C	£80
BGE3 GRIP W	£51
BGE2N GRIP C	£115
VG10 GRIP EOS C	£26
RS60E3 REMOTE W	£13

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90mm f/2.8 T* C	£160

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80mm f/2.8 CT*(BLACK) C	£250
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150mm f/4 CF-I C	£800
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A12 MAG (CHROME) C	£60
A12 MAG C	£90

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MC12A C	£20
MC25 2 PIN ADAP C	£47
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# A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**WHILE** on a recent trip to Rome, I imagined that anyone who passed me by was thinking, 'Is that a real camera he's using?' Even if they weren't saying it out loud, that is clearly what people were asking themselves when I appeared to be dangling a novelty key ring in front of my face. I was blissfully unaware, of course, but my long-suffering wife watched with mild amusement (or irritation) as I juggled the five different film cameras I'd stowed away for our three-day break in the Eternal City.

The Petie camera is really a working toy. They were made in Germany in the 1950s and '60s and are surprisingly common. They appear regularly on eBay and sell for upwards of £20. This camera tempted me as it came with four of the original films, which are a unique format and haven't been available in the shops for 40 years or so. Previous experience has shown that there is often some life left in very old film, but that would have been the icing on the cake – what mattered was that I would have the spools and backing paper so I could load them with some old 16mm film that I've got in a drawer at home.

The camera duly arrived and in addition to the unused films it still had a partly used film inside. Out of curiosity I finished off the film and developed it. There were some faint images visible on the exposures that I'd made, but the first half of the film was completely blank. Interestingly, the seller had included the original hand-written receipt for the camera and films dated 4/8/61. It showed that the camera cost £2.15 and the films were 2s 9d each. In today's prices that amount translates as around £45 for the camera and £2.50 per film. I reckoned that the £26 I paid for the bundle was quite good value.

I'm slowly gaining experience in reloading defunct film formats. The Petie camera takes 14x14mm photos on 16mm film, and it was fairly easy to attach



some old 16mm FP4 film to the old backing papers. I re-spoiled two films, loading one into the camera and carefully wrapping the other in foil for later use.

The Petie is very basic with a non-focusing single-element lens, a fixed aperture of f/9 and single shutter speed of 1/50sec. All this means that bright daylight is essential to create an exposure. What better excuse to leave behind a cold, dark, wet Yorkshire and jet off to the clear blue skies of Italy!

My wife and I had a great time marvelling at the centuries' old architecture, but the trip wasn't without its mishaps. The first time I unzipped my photographic bag my multi-image prism filter dropped out and rolled into a nearby drain. It made a faint 'plop' as it hit the water before disappearing forever, perhaps to be unearthed by archaeologists of the future.

Later, in the Pantheon, whose concrete dome is bigger than St Paul's and nearly 2000 years old, I fell victim to local pickpocket and lost a small case containing a semi-fisheye adapter and the spare film for the Petie camera. I don't know what the thief was expecting the small hand-wrapped foil package to contain, but I suspect they were both puzzled and disappointed when they found out!

For the best part of a day I was convinced that I had lost the camera as well, but after repeatedly searching our suitcases and the hotel furniture I eventually located it in the pocket of the trousers that I had been wearing all the time. I made a mental note to take a bigger camera next time we go on holiday or to wear trousers with shallower pockets.

Back at home, I developed the long-expired film in Ilfosol 3 developer before scanning it on a flat bed scanner. Considering the tiny negatives and simple lens, the results weren't bad. Of course, the original film would have been unperforated and I was using 16mm movie stock, but I like to think that the sprocket holes (and the dust) add character to the photos.

We timed our trip well, as a day later Rome was burning, set ablaze by anti-capitalist protesters. I wonder if a disillusioned pickpocket was among them? **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

## Editorial

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\*Guide price only

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